



FIG. 8. ZOOLOGICAL SOCIETY'S OFFICES, REGENT'S PARK. (John Belcher, R.A., and J. J. Joass, Architects.) [Photo. *Architectural Review*.]

THE WORK OF THE LATE JOHN BELCHER, R.A.

By J. J. JOASS [F.].

(Continued from page 106.)

AS all who knew him are aware, Mr. Belcher was of a singularly modest and retiring disposition, and he only undertook the Presidency of the Institute as the result of great pressure by some of his friends. How ably, and even brilliantly, he filled the post most of us will remember. The International Congress of Architects took place during his term of office, and besides presiding at all the principal functions and meetings he delivered a very able and inspiring opening address in the Guildhall, and contributed an excellent Paper on the Education of the Public in Architecture, a project that he did so much to further and encourage. The position he occupied in relation to both the professional and artistic sides of architecture was a great asset to the Institute. The accession of a large number of well-known men during his term of office who had hitherto remained outside was, I may say, due to his personal influence, many of these men having been associated with him as friends in the Art Workers' Guild. Their accession has been of the greatest importance and benefit, and two of our Presidents have already been drawn from their number.

It is gratifying to recall the tribute paid to him on this occasion by the various architectural organisations taking part in the Congress, both on the Continent and in America, by bestowing upon him the honorary membership of their various societies.

In the year 1907 he was elected Royal Gold Medallist, and on that occasion Mr. Thomas Collett

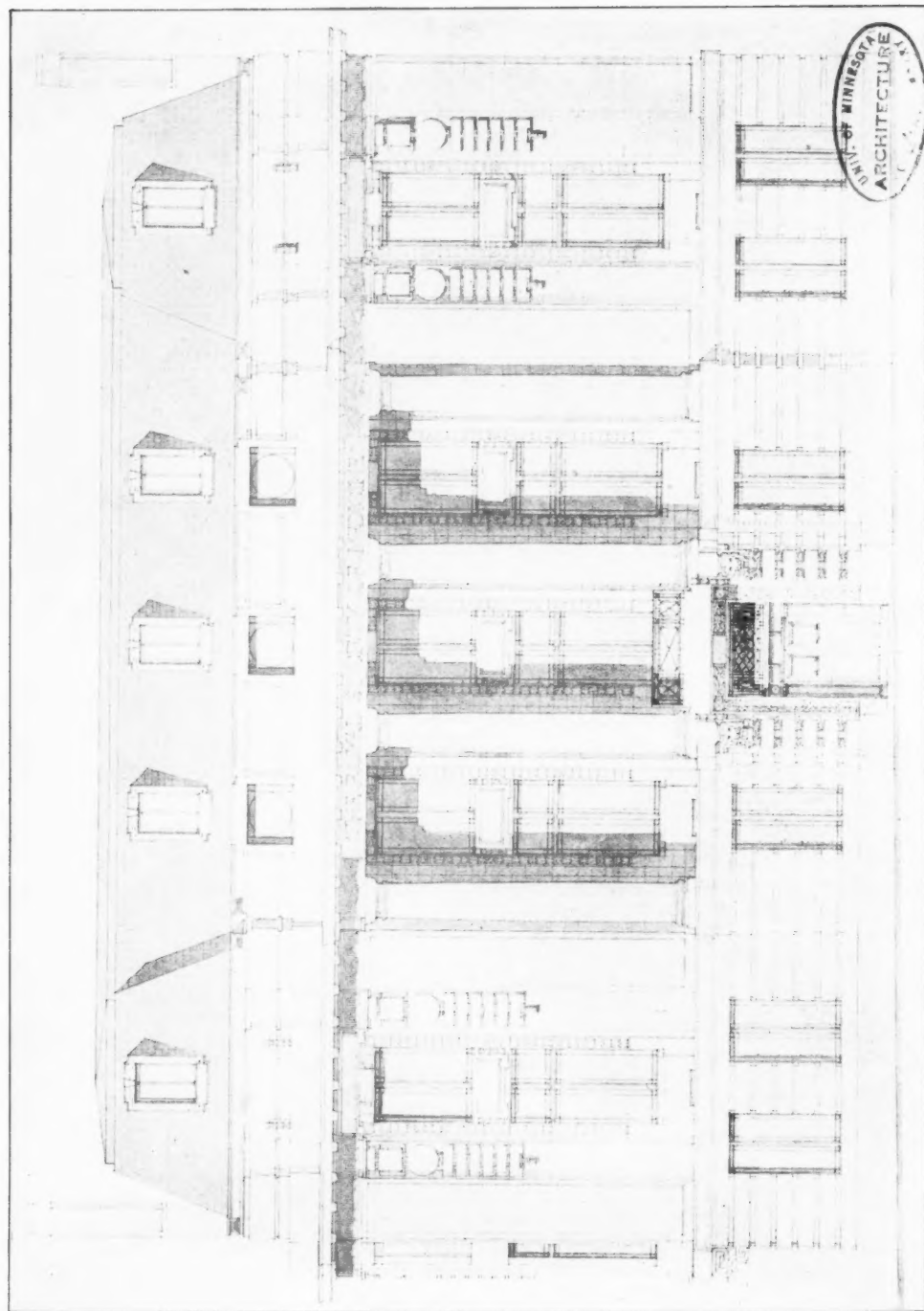


FIG. 9. PREMISES OF THE ROYAL SOCIETY OF MEDICINE AS INTENDED TO BE COMPLETED. (John Belcher, R.A., and J. J. Joass, Architects.)

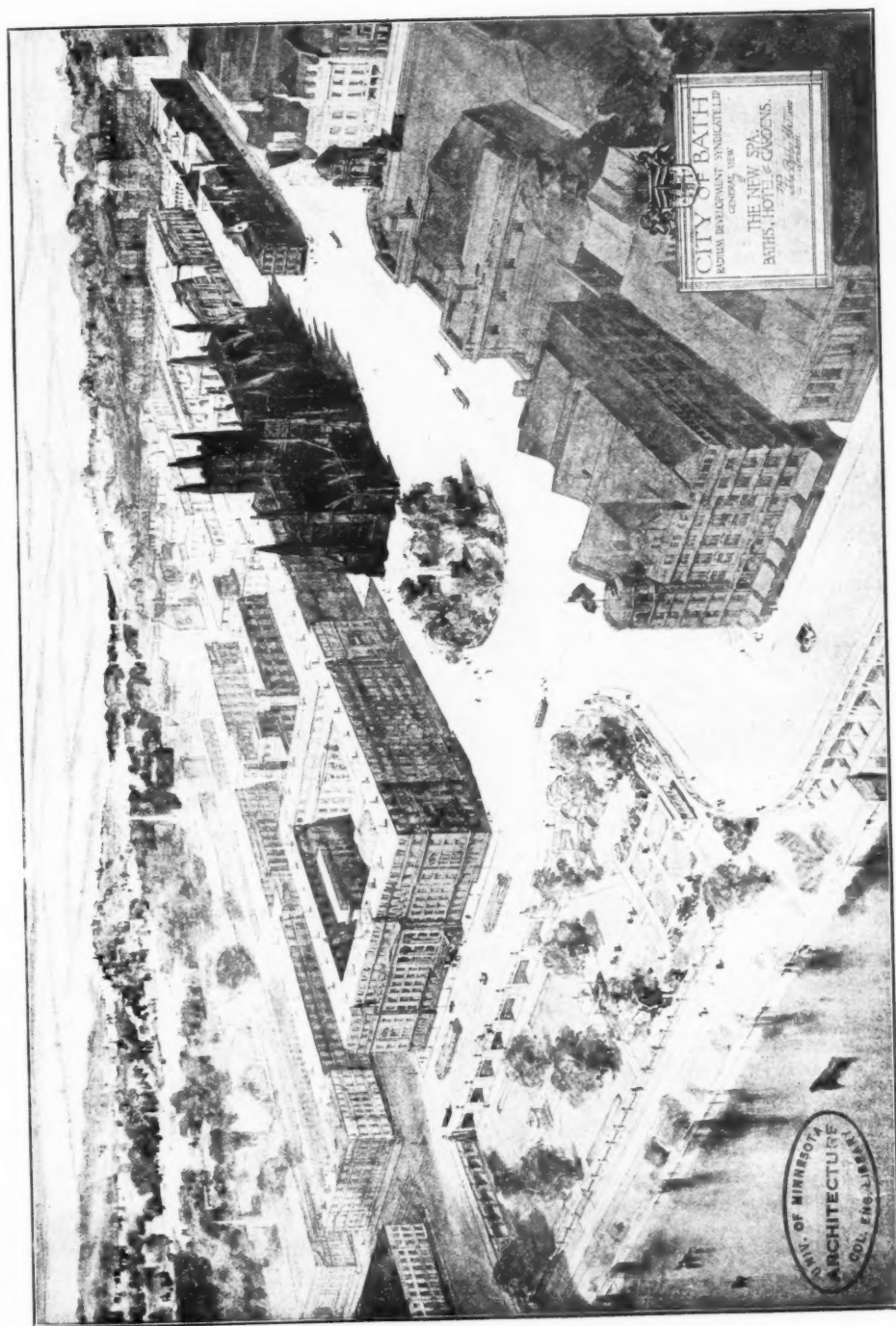


FIG. 10. SCHEME FOR THE RECONSTRUCTION OF THE CITY OF BATH. (John Belcher, R.A., and J. J. Joass, Architects.)

in the course of his address gave an excellent résumé of his career, which appeared in the *Institute Journal*.*

On the occasion of his election to the Royal Academy soon afterwards, he was the guest of honour at a banquet given by members of his staff, past and present, who met to give expression to their appreciation of him as an artist and esteem for him as a man. Perhaps of all the compliments paid to him he esteemed this the most. He referred to it as one of the happiest and proudest moments of his life. He was elected Royal Academician in the year 1909, and took the keenest interest in the work of the Academy. His intercourse with his fellow-members was of the most pleasant description.

In his later years illness interfered seriously with his activities and the state of his health gave great anxiety to his friends. An increasing portion of the responsibility of the work of these years naturally fell into my hands, but I think I may say that Mr. Belcher was most keenly interested in and in thorough sympathy with all that was done.

Among the works which are characteristic of these later years are the following :—

The Royal Society of Medicine, in which many of the leading medical associations are housed. This building is intended to be completed by the addition of a roof-story, as will be seen in the drawing [fig. 9].

Holy Trinity Church, Kingsway, is another building chiefly interesting for its plan. This was originally intended to be a domed structure executed entirely of ferro-concrete, the main dome being elliptical in shape. Owing to want of funds, however, this had to be given up and a barrel-vault of ordinary steel construction substituted. The tower is intended to be a feature of the design, but so far consists of the foundation only, a massive raft of ferro-concrete five feet thick. It will occupy a position immediately behind the porch, which has been kept entirely clear of the church itself in order to allow of separate subsidence on the uncertain soil.

The new offices for the Zoological Society in Regent's Park is another building lately finished [fig. 8]. The mansard roof was arranged owing to a restriction on the height of the wall by the Crown authorities. The building contains the Council Chamber, Library, and administrative offices of the Zoological Society.

A rather unique and interesting structure is the Mappin Terraces, with which, no doubt, most of you are familiar; it owes its inception to Dr. Chalmers Mitchell of the Zoological Society. Owing to the congested state of the gardens at this point, he hit upon the idea of forming an animal garden on the lines of Hagenbeck's, upon a raised platform or terrace, so as to provide the necessary space and cover for administrative purposes below. Subsequently the idea of successive tiers or terraces was developed, and later a restaurant and other accessories. Owing to the requirements of the London Building Act the work had to be constructed entirely of ferro-concrete averaging $4\frac{1}{2}$ inches thick. This, of course, had its effect on the modelling of the mountains, and the flights of fancy which are to be seen at the Hamburg Zoo have necessarily not been attempted. The great cost of this form of construction was also a very important factor, together with the restricted site, in limiting the extent and scope of this structure.

Whiteley's new store is also unfinished, and the effect of its completed form is difficult to estimate. It is almost impossible to get a satisfactory photograph of this building owing to its great length. This is a case in which the L.C.C. regulation that no floor may be above the level of 60 feet from the pavement is a great hardship. It makes it almost impossible to construct economically a really convenient store of this magnitude, owing to the immense area which it must necessarily cover. The

* JOURNAL R.I.B.A., 29 June 1907, where will be found views of Cornbury Park, Electra House, the Royal London Friendly Society's premises, the Institute of Chartered

Accountants (London Wall), the Lowell Hall (Stowell Park), Kington Church, and Colchester Town Hall.

architectural effect of the façade, moreover, would be immensely increased by the addition of, say, two more stories to the height. This is one of the things they are able to do much more conveniently on the Continent, and particularly in the United States, and also in parts of our own country.

Fig. 10 shows part of a comprehensive scheme for the reconstruction of the City of Bath. The old Roman baths were to have been incorporated, with hotel, gardens, etc., the present dilapidated buildings in this area being cleared away.

Mr. Belcher's connection with the Institute has been a long and honourable one. It began in the year 1869, when he became an Associate. He was elected a Fellow in 1882, and since then has served the Institute, and the profession which it represents, in a multitude of ways.

In 1903 he was appointed a member of a Committee to advise the Government on the conduct of its great building schemes in Parliament Street and elsewhere. He was a member of the Improvements Reform Committee and the London Architectural Vigilance Committee. He was appointed by the Institute to represent them before the House of Commons Committee on architectural copyright in 1909, and was one of the Advisory Council to assist the Architectural Association in their School of Architecture. He was a member of the Advisory Committee for the rebuilding of Regent's Quadrant, whose deliberations resulted in Mr. Norman Shaw's design for the Piccadilly Hotel.

In 1906 he was nominated to the Board of Experts to inquire into the stability of St. Paul's Cathedral, and was a member of the Committee of Selection for the proposed Shakespeare Memorial.

He was also a member of the International Board of Assessors appointed to adjudicate upon the designs for the University of California, and was presented with the freedom of the City of San Francisco on that occasion.

Mr. Belcher was endowed with a most receptive and inquiring type of mind. New ideas appealed to him irresistibly, and he was never content to reproduce mechanically the features of a past age in architecture. In his later years I think he felt that the tradition of English architecture had by no means come to an end at the point where it was left by Soane, and later Donaldson and Elmes, but that it might be carried on in a logical and natural way to meet all the demands that modern conditions might put upon it; and I think that a good deal of the contemporary work of younger men is proving every day that this is possible.

He was a draughtsman of no small ability. There is an excellent detail drawing of his in the Diploma Gallery of the Royal Academy, showing the complete elevation of the Ashton Memorial. His sketch books are full of charming pencil and water-colour drawings. I remember years ago showing one he had given to me to a raw but promising student of the Royal Academy schools, which extorted the unwilling comment, "Fancy an R.A. being able to draw so well as that."

He had a great love for music, and was the possessor of a beautiful voice. In his younger days he was an accomplished singer—in fact, he had serious thoughts of adopting music as a profession. He enjoyed the friendship of the late Professor Ella, at whose house he had the privilege of meeting almost all the great musicians of the day when they gathered in London to take part in the Musical Union Concerts at the old St. James's Hall. He also performed in many fine public concerts himself, taking the bass solo parts in *Elijah*, *St. Paul*, and other oratorios. Indeed, all forms of art appealed to him. As Professor Pite has said in this room, "of all modern architects he may be said to have felt most the breadth of art as a whole, his sympathy being equally with the sister arts of painting and sculpture as with his own art of building."

His modesty and sympathy attracted specially to him those younger than himself, making him a most charming companion and friend, one whose death all who knew him sincerely mourn as a loss to his profession and to his country.

DISCUSSION ON MR. JOASS'S PAPER.

THE PRESIDENT, MR. ERNEST NEWTON, A.R.A., in the Chair.

PROFESSOR BERESFORD PITE [*F.*]: I propose with very great pleasure a vote of thanks to Mr. Joass. The Paper could not have been easy to write, to one so intimately connected with Mr. Belcher as Mr. Joass was to the end, with breadth of view and judicious criticism—sympathetic and accurate. Belcher's work is as interesting, and in many ways as delightful, as Belcher himself. I do not propose to refer again to the many-sided charms of his friendship; but his work, whether it is altogether equal in force to the charm of his personality, certainly exhibits similar wide sympathies, and exhibits that ready hearing, power of appropriation, of assimilation of ideas which is so characteristic of the whole school of modern architecture. If we reflect upon the work of the great men of Belcher's youth—which may be illustrated by the work of his own father, who, without being a great architect in the sense in which his son was, was a man of marked character—we see a rigorous adherence to the old Classic type of design, characteristic of a "City" architect. In Belcher's youth there would have been all the narrow force of the Classical school operating upon him in his father's office; outside that office, the equally narrow force of the vivid Gothic revival; and behind were grouped professors like Donaldson, Cockerell, Lewis, and others with whom I do not think he was brought personally into contact. I do not think we can indicate any source from which he derived the wide sympathy and the power of assimilating what was beautiful and good in a number of styles, and the breadth and liberality of view which always characterised his work. In that way he is singular, and a leader characteristic of his generation which has not yet passed away. Standing among men of fixed Classic tradition, by the side of men of vigorous Gothic fire, he moved in both spheres. Mr. Joass has referred to the Royal Insurance building in Lombard Street, which I very much regret has been pulled down within recent years, one of the Classic buildings which showed the type of his training, with some tender modifications in the direction of sculptural treatments. After this came vigorous excitements of the Gothic Victorian building at the corner of the Poultry. Belcher was fired at that time with affection for Burges' Law Courts design, and this very well-known building, which is so prominent a feature in the central landscape of the City, was the result. It is strange that not many years afterwards the same client acquired the opposite end of the site, that looking up the Poultry westwards, and there Belcher built in a very different school, reflecting the influence on his mind of the more vigorous and powerful New Zealand House in Leaden-

hall Street which Mr. Norman Shaw had only just completed. He was inspired, like Mr. Joass, to defy the County Council and get overhanging eaves and roofs in spite of the existence of fire-proof parapets. Between those two Poultry buildings came the original Curriers' Hall, and then the second Curriers' Hall, for there were two built, one soon after the other. Belcher used to chuckle to himself about his luck. He built the original Curriers' Hall, in London Wall, close to the warehouse of a very progressive warehouseman, the celebrated John Rylands, the founder of the library at Manchester, who acquired the Hall and for whom Belcher built his warehouses, and a second Curriers' Hall, fronting London Wall. A few years after it was finished, a fire destroyed Rylands' warehouse, and threatened the existence of Curriers' Hall, and Belcher's luck ensured him a very considerable increase in the area of the job. The second Curriers' Hall was built at a period that reflected ardent zeal for late French Gothic translated with very considerable feeling and skill. One could scarcely imagine the man who built the stiff Gothic of the first Poultry building to be capable of the freedom, breadth, originality and freshness of this front, which was modelled on the house of Jacques Cœur at Bourges. Then the movement towards everything which was fresh and inviting was always taking place. He had a profound affection for Norman Shaw. I knew him in the early days before he had met Shaw, when he had treasured up every feature and characteristic of his work: the crooked passages, the inviting window ravines and tumbling stairs, all had a fascination for Belcher when I first knew him, and we drank of the stream together. In a few years he shared the earnest additional stimulus which Norman Shaw's charming humour imparted to his personality. Belcher became an enthusiastic follower of his methods; many of his smaller domestic works are excellent and delightful illustrations of that peculiarly home-like feeling which a clever architect can impart into an antiquated and unhome-like style, bringing to modern requirements the charms and all the quaintness and rusticity of ancient buildings. I would venture the opinion that in this direction Belcher's genius found its truest exercise. He was a master of homely and direct quaintness, and had a natural consciousness of internal charm, a quick eye for home-like domestic quality in design, and his houses settled well on to their grounds. Consequently the garden soon became an object of great interest to him; and many of the garden plans and designs which he did are worthy of study. A large element of originality enters into the garden schemes

which he evolved, with the effects that he felt for and created. At this period, as Mr. Joass remarked, his work with Mr. Batsford and Mr. Macartney, travelling all over England for a term of years visiting the places that we find in the book on later Renaissance Architecture, had a considerable influence on his designs. It would have been difficult to find anybody more calculated to do justice to that particular class of work than Belcher; bringing it together, editing it and enjoying it, entering into it with enthusiasm. The effect of that book on current architecture is altogether remarkable, and is certainly one of the leading influences of the time which has just passed. Of his later work I can only speak as an outsider. I enjoyed and cherished his friendship to the end, and had the privilege of seeing much of him at the Royal College of Art when he was a member of the Board of Education Council of Advice. He was always so modest, always so ready to excuse what he imagined to be the failures of his work, that one can scarcely speak freely of it. Viewing his work, as far as possible, from a detached standpoint, his marked originality of proportion, the freedom derived from his earlier Gothic enthusiasm, and his underlying love of quaintness, led him to experiments in Classic design which might be, and are, alarming, but, I think, justify themselves the more they are surrounded by the commonplace. In his larger designs he was always adventurous; he never repeated himself, and it is difficult to think of him doing so, for he was always moving freshly from one point to another. Such an artistic career is characteristic of the age. What would have been the effect upon Belcher if he had been put through the mill over which you presided with such zeal and power, Sir, at the Board of Architectural Education for so many years? If he had I cannot imagine what the result would have been. Mr. Joass may have had a different tale to tell us. What the effect would have been of putting a man through such a course who was in some doubt whether he should not turn to music, and was possessed with the artist's delight of sketching, and a marked gift for watercolour drawing, I cannot guess. He was fortunate in business life in having as an intimate friend Mr. J. W. James, who was a master of the technical and practical side of the profession; and Belcher enjoyed many a stiff scuffle in early days in law-suits in the City. But normally he did not tend that way. He would have sat for an examination if his father had wished him to, and no doubt the Board would have passed him in design. But I dread to think what the effect of a five years' course of education, such as that now prescribed by the Institute, would have been upon such a promising student. (Laughter.) We shall hope to see, during the years which remain to us, many of the younger men exhibiting similar delightful freshness and ability, and affecting the movement of their time as Belcher has undoubtedly affected the movement of his. And may we ask ourselves the question if,

after all, there is not something to be said for the old haphazard way of education? I would not call it haphazard, but for the delightful freedom with which a man of Belcher's genius was able to roam over the fields of enthusiastic study which were offered him by his pencil at home and on the Continent, by the English Gothic architects, and by the work of such leaders as he made in after life his personal friends. I again venture to comment on the very great importance that he always attached to the use of sculpture. The impressionable age of youth has much to do with the ideals from which we can never shake ourselves. The fact that from early youth he was the intimate friend of Hamo Thornycroft, saw through his problems with him and worked with him in many directions, gave him that sympathy with the sculptor's standpoint which is always manifest in his work. This leads to the remark: how wise it is to cultivate, as far as possible, among our students intimacy between those engaged in the sister arts. I am sure, looking at Belcher's work and his intimate friendship with this charming artist and man, that it issued in his delightful use of sculpture. A friendship exhibited not only in the personalities but linked together in their works. I have very much pleasure in supporting, *con amore*, this vote of thanks to Mr. Joass, with this little indication of special pleasure in that I was the means of introducing Mr. Joass to Mr. Belcher.

SIR WILLIAM PLENDER, Past President of the Institute of Chartered Accountants, in seconding the vote of thanks, said: If my words are few, I must ask the meeting to believe that it is not because they express the limitations of my appreciation and admiration for Mr. Belcher. My eyes are gladdened each day when I go to the City by evidences of his genius. I cannot tell you what period of architecture the buildings represent which he designed, but I can say that they bring happiness and pleasure to many thousands of people besides myself whose daily pursuit is in City life. The building I am most familiar with, the Institute of Chartered Accountants, is, I venture to think, a creation which has not only made Mr. Belcher famous in this generation, but for generations to come. And I am very glad indeed that Mr. Joass has pointed out to you that the Council of the Institute of Chartered Accountants have decided to finish the decoration of the Council Chamber in which Mr. Belcher was so much interested. I know that skill and great technique will carry a man far in his profession; but those qualities in themselves would not have carried Mr. Belcher to the summit of his profession without being supplemented by a great power of human sympathy. There must be, in addition to ability, however great, a love for his work to make a man permanently successful. And if I were asked to concentrate, in a few words, one thought which Mr. Belcher must have had before him in the years of his life, it would be that aphorism which originated with a great Frenchman of the

eighteenth century, that "great thoughts come from the heart."

SIR ASTON WEBB, K.C.V.O., C.B., R.A. [*F.*]: As an old colleague of John Belcher at the Royal Academy, I have the greatest pleasure in supporting the vote of thanks to Mr. Joass, who, as Professor Pite remarked, has performed a duty of love to himself with great skill, and as Belcher himself would have liked it done. I do not think that Belcher could have sat in this room and seen all his works put on the screen; he was so modest a man that he would have run out of the room. But now that he is not here, I think it very appropriate that we of this Institute should meet and honour him, and honour the work he did, which has certainly, in my opinion, added to the illustrious phase of architecture of the decade which has just gone. I knew Belcher personally for many years, and I knew him in rather a trying way. We were competitors on more than one occasion; and, although the profession excited themselves considerably over the results, I am bound to say that Belcher never allowed anything of that sort to interfere with our pleasant personal relations from the beginning of our acquaintance to the end. I was also—I will not say a competitor, but our names were put up together for election at the Royal Academy; and there again, when I was elected I can sincerely say my great hope was that he would be the next. I am glad to say that hope was fulfilled; and I think I can also say that this left no bitterness either. Of his own work he never talked, but would often speak of other people's. As President of this Institute I came across him a great deal. As Mr. Joass said, he persuaded him into taking the post; and excellently he filled it. It involved an enormous amount of work, for during that time we had the International Congress of Architects in London, and he won the esteem of architects of all nations who met him on that occasion. Another, and perhaps the greatest, debt that we owe to him is that it was mainly to his influence that the gap which had so long divided the profession was closed. This great thing was brought about in his own quiet, dignified way—you would not have known that he was doing anything at all—and those distinguished friends of his who had remained, to our great regret, outside the Institute came in, and we were at last able to present to the world a body of architects united in the one wish to forward the interests of our art and of the architectural profession. That is a debt that we owe to Belcher; and it is almost impossible, as far as this Institute is concerned, to exaggerate its importance. He also took a large view of things generally. He was interested in town-planning, as you will have seen by his proposals in respect to Bath. He not only thought of the building, but also of the surroundings of the building, which, really and truly, is the most important thing. We have not got the public to think that yet; but if we could get them to realise that where the building is placed is quite as important as the building itself, we should be at the beginning of what we suggest

and of what we now call town-planning. As has been said, Belcher was one of the first to introduce real sculpture into architecture in England in these later days, and it was rather a pang to me to see that his last building was architecture without sculpture. I wish sculptors would take up architecture more than they do, and feel the architecture with which their sculpture is to form part. Great advances have been made, and Belcher was at the head of them, and I hope that still more progress will be made. Personally, I would like to see—as I think Belcher would have liked to see—the names of both sculptor and architect attached to a building on which sculpture is used; it is so in France, and I think it should be so here too, so that the sculptor who works with the architect from the beginning should feel that he receives equal credit with the architect for the building which is designed. We all know the enthusiasm and interest that was aroused by the Chartered Accountants' building. All of us regret that it had not a better frontage to Moorgate Street; we wish that the Star and the other offices in front could be set back; and as we have Sir William Plender here we wish he would take the matter in hand and let us see the Chartered Accountants' building from Moorgate Street. That would be the best memorial to Belcher that could be given. I hope that in days to come we shall see sculptors and architects working together on buildings of that class. I have the greatest possible pleasure in supporting this vote of thanks to Mr. Joass for so sympathetically bringing before us the work of John Belcher.

SIR W. GOSCOMBE JOHN, R.A. [*Hon. A.*]: I can speak with no authority at all as to the merits of Mr. Belcher's architecture; but it has been a great delight to me, as one who knew him intimately and admired his work, to listen to Mr. Joass's Paper. There is, however, one particular thing in Mr. Belcher's work which appealed strongly to sculptors, and that is its remarkable plastic quality, which was the result of his sympathetic and plastic mind. This characteristic showed itself in such a marked degree that some of his architecture seemed to sculptors almost sculptural; so much so that when he used sculpture on his buildings it seemed to be naturally a part of his architecture, and not applied. I entirely agree with what Sir Aston Webb said about the combination of the architect and the sculptor. The sculptor who is entirely detached in his views is unfortunate, because it is always to the advantage of a sculptor to have a knowledge of architecture; but, on the other hand, I do not agree with those who say that sculpture is never worthy unless it is associated with architecture. Happily, architecture and sculpture are distinct arts, and each is able to stand on its own merits. The work of the earliest sculptors was not associated with architecture; they were men who made images, of some kind or other, to put on graves, etc. As things progressed they decorated buildings, and sculpture is never more

happy than when it is associated with architecture. I have much pleasure in supporting the vote of thanks to Mr. Joass.

MR. EDMUND GOSSE, C.B., LL.D.: I am sure no one here can have enjoyed more than I Mr. Joass's Paper, and I am inclined to think that it is I who have enjoyed it most because I am so much more ignorant than the rest of you. You knew a great part of it before, whereas all that was technical was new to me. And if I can say a word which is in the slightest degree interesting to you to hear, it must be merely of a personal kind. There is no excuse for my speaking among you, except as a personal friend of Mr. Belcher. I knew him first in 1879, through Hamo Thornycroft, that great artist and delightful man who I am sorry to find is unable through illness to be here to-day. In one of those enthusiastic discussions we held, as young people do—it was on the revival of sculpture—Thornycroft said to me: "There is one architect who has some idea of the use of sculpture in architecture." I think Belcher was at that moment away in Bavaria and Northern Italy, and that I was presented to him immediately on his return. I have a delightful reminiscence of that visit of his abroad in the shape of a most elaborate and beautiful pencil drawing which he brought back from Southern Germany and afterwards kindly gave to me. Of what has been said about his interest in sculpture, it would not be becoming for me to say much, because some of the most eminent artists in this country have already addressed you; but I well remember the long talks we had about it and the delightful eagerness with which Belcher discussed all the difficulties which he saw, and which he was sure he would be able to overcome. In particular, Mr. Joass has not mentioned, though it is probably well known to him, the scheme of drawings, which occupied Belcher at that time, of a colonnade in the City, which was to be not only a great feat of architecture, but was to employ all the young sculptors of the moment in various ways—an idea which was entirely novel at that time, I think; I speak under correction. Perhaps no architect except Belcher at that time realised the possibilities for the employment of the new revived and vivid school of sculpture which had just been started. So much has been said about his "modesty" that I would like to define that a little, because it was a singular and subtle characteristic. I daresay some of you remember that Dr. Brown, the Master of Pembroke College, Cambridge, a fortnight after the death of the poet Gray, wrote enthusiastically about his character and genius, but he could not say very much about him, because, he said, "Mr. Gray never spoke out." I think that of all the eminent men it has been my privilege to know personally, in all the arts and in all the professions, Belcher was the one who had in the most singular degree that characteristic, that he never spoke out. One had to divine, from his affectionate solicitude, from his eager interest, the

depths of character that were in him. His extraordinary loyalty to his friendships, the earnestness with which he pursued the various central interests of his life, these were indications of what was inside him. But I think no one who knew him intimately would say that he ever overcame that singular inability to "speak out." And for that very reason, in this noisy age of ours, when it is the very people who speak out the loudest who attain the widest notice and are the most welcome to the world, we feel it is so very delightful and encouraging that one so withdrawn, restrained, and reserved as Belcher was, should receive such testimony to the enthusiastic faith of his best comrades as has been given to-night by the charming Paper of Mr. Joass and by the warm reception which it has had here. So that I think that this evening is a kind of final tribute to him. It places him, perhaps for the first time, completely where he should stand, and where, I think, he always will stand, as perhaps not one of the most powerful or most forceful, but as one of the most delicate and sympathetic artists that the nineteenth century has produced. For that reason I am proud to be allowed, although I am totally unworthy to do so, to confirm what those more eminent than myself have said in commendation of Mr. Joass's delightful Paper.

SIR ERNEST GEORGE, A.R.A. [F.]: I have the sincerest admiration of Mr. Belcher's character and the happiest memories of meetings and conversations with him. His work varies very much, and it is some of the most interesting that has been produced in our time. I have enjoyed Mr. Joass's Paper immensely and thank him very much for it; it has been very interesting to hear these reminiscences of our old colleague.

DR. CHALMERS MITCHELL: I should like to add my words of thanks to those of more experienced people for the form in which Mr. Joass presented his account of Mr. Belcher's work. To those of us who are not technical experts it was an extremely clear and interesting presentation of a man's work, and it must have been very difficult to condense it for a short space of time. About Belcher, I have only one word to say. A good deal has been said about his modesty. I have had the great pleasure, partly as a client, partly as a friend, of seeing a good deal of Mr. Belcher in the later years of his life, and my impression is that there is another interpretation to be put on that modesty. His modesty was not a dislike of talking of his own work; the reason he did not talk about his own work was that he had the most adventurous mind of any person I have ever come across. The moment he finished a thing he had done with it, and he wanted a new idea to think of: you could not bring before him anything too wild, or too much outside the ordinary ways of architecture to baffle him. The more difficult a problem was, and the more unlike anything of the kind which had ever been done before, the more pleased he was; and I think his modesty was the sense that all the time to the end of his days he was living in the present and future, not in the past,

living his life for his own work. He said to me: "There are streets in London I do not like looking down," and for obvious reasons; but there was no new street, no city which he would not have been too delighted to adventure in and try to work out new and beautiful combinations.

THE PRESIDENT: Before putting the formal vote, I should like to add my personal thanks to Mr. Joass for his most interesting Paper. I had the pleasure of knowing Belcher for more than thirty years, and I can fully endorse all that has been said as to his modest and retiring disposition. Like all sensitive people, he was never indifferent to the influences and movements of his time; but no matter what method of expression he adopted, it is always easy to find a very definite individuality in his work. Mr. Joass has omitted to mention that in 1900, I think it was, Mr. Belcher was elected an Associate of the Royal Academy, and, in 1909, a full member. This honour, I know from Belcher himself, he valued very highly

indeed, and it is gratifying to learn, on the authority of Mr. Joass's Academy student, that his election did not destroy Mr. Belcher's powers as a draughtsman!

The vote was then put and carried by acclamation.

MR. JOASS: I have really nothing to say in reply to the kind remarks of Professor Beresford Pite, Sir William Plender, and the other eminent gentlemen who have spoken, except to thank them all for the very kind reception which has been accorded to this Paper. Professor Pite's reminiscences of Mr. Belcher's early days and struggles were most interesting and illuminating; also Sir Aston Webb's references to his influence in healing the breach between the members and the strong group of architects who were not altogether in sympathy with the Institute's methods at the time. With regard to the President's statement about Mr. Belcher's election to the Royal Academy, that and other material will be found in the printed Paper; I thought it would be tedious to rehearse it all to-night.

CORRESPONDENCE.

The Hellenistic Temple of Artemis at Ephesus.

To the Editor, JOURNAL R.I.B.A.,

DEAR SIR,—In the JOURNAL for the 13th June last Mr. Theodore Fyfe illustrates an elevation and a plan of the Hellenistic temple of Artemis at Ephesus, as restored by Professor Lethaby, which vary considerably from certain of Professor Lethaby's assertions.* Will you be good enough to afford me space for a plan and restoration of the Hellenistic temple and a few comments?

This plan fits the remaining foundations and also the portions of the superstructure removed by Wood. It was found during the excavations conducted by the British Museum in 1904-5 that this last structure was reared directly upon and over that of the Archaic † wall for wall and column for column, the great difference being that its floor was raised upon a large terrace 7 feet 3 inches high, surrounded by a stepped stylobate. The length at the edge of the lowest step was at least 417 feet 6 inches,‡ and the width 239 feet 4½ inches.

The peristyle was practically the same size as that of the Archaic and was 2 feet 3½ inches above the terrace, making a total height from the surrounding pavement of 9 feet 5½ inches at the base of the outer range of columns, and 9 feet 6½ inches at the inner. It will thus be seen that there was a rise inwards of an inch in that distance. The edge of the peristyle pavement was 2 feet beyond the plinth of the columns; this last dimension was measured by Wood § while the base now in the British Museum was in place.

* *Architectural Association Journal*, March 1914. *The Journal of Hellenic Studies*, 16th June 1914.

† *British Museum Excavations at Ephesus*, 1904-5. JOURNAL R.I.B.A., Third Series, Vol. XVI., No. 3, 1908.

‡ The foundations, &c., have been removed at the west end; it is therefore somewhat uncertain how broad the platform was at this end. § J. T. Wood, *TRANSACTIONS R.I.B.A.*, 1883-4.

The number and spacing of the columns shown on the plan of the Archaic temple published in the JOURNAL || and repeated in the plan of the Hellenistic temple, agree with the statement of Pliny (V.H. xxxvi., 14) as usually interpreted, namely, that there were 127 columns in all, of which 36 were sculptured. By indications on the site there can be no doubt that 96 columns surrounded the peristyle, four were in antis and six in the pronaos, which latter did not contain a cross wall as shown by Wood and Lethaby. The two columns shown in the porticum and the nineteen in the cella are not proved by indications on the site.

Professor Lethaby accounts for only 100 columns on his plan, but by his descriptions he should surely have added a central column to the east front, with two more behind. He states in the two Journals already noted that "there *must* have been an extra column at the back of the temple," and he writes: "... in regard to the great epistyle over the enormous central bearing ¶ there could not have been more than one such beam in the temple ... that would have been an anti-climax."

He further quotes the enneastyle portico at the rear of the temple of Hera, at Samos, as an example of this expedient. That temple was, however, orientated in the ordinary method and seems to have had no opening into the interior from the west. Surely, however, it cannot be used as a standard with which to compare the great Artemision, which besides having a magnificent eastern elevation ** had another of even more importance facing westwards towards the bay of Ephesus.

If it is to the Hellenistic temple that he gives this building expedient he must have quite overlooked the

|| JOURNAL R.I.B.A., Third Series, Vol. XVI., No. 3, 1908.

¶ He evidently means opening, the centre to centre of columns was 28 feet 1½ inches.

** Wood found the remains of a sculptured drum at this end.

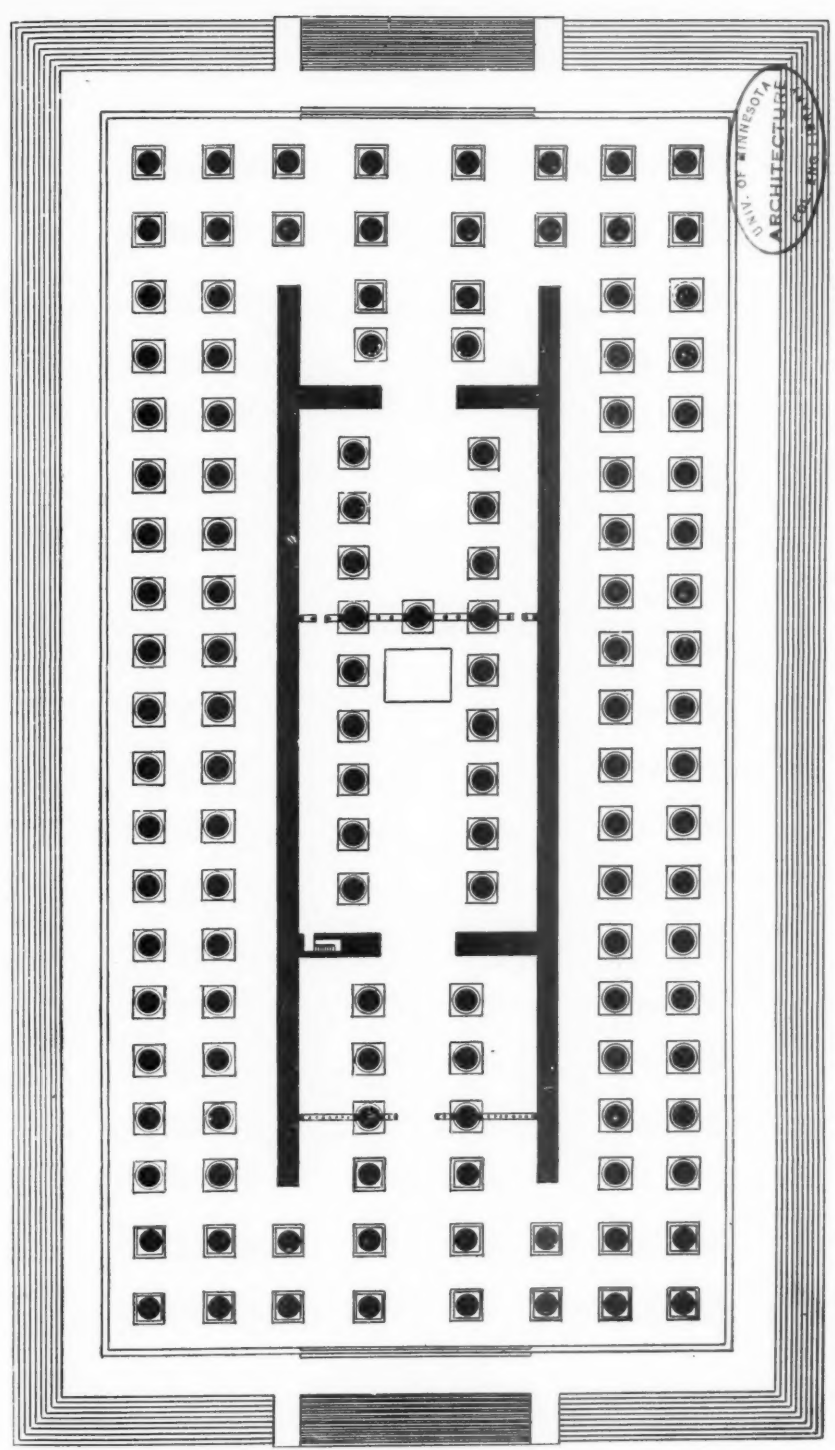
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THE TEMPLE OF ARTEMIS (DIANA) AT EPHEBUS, RESTORED PLAN OF THE HELLENISTIC (IVTH CENTURY) STRUCTURE BY ARTHUR E. HENDERSON F.S.A.

fact that the Archaic had exactly the same spacing of columns and also a marble entablature. He would therefore imply that the great builders of the third century B.C. were not able, except in one case, to procure a block of marble a little less than 30 feet long, and this in spite of the fact that a century or two later marble quarries were turning out 40 feet monoliths for the Romans.

I trust Professor Lethaby will now renounce the ninth column, which he unfortunately has not represented on paper, for this would mean that while there was at the west end wide spacing in the middle, there would be at the east end very close spacing in the middle, and fairly open at the sides.

Another point on which I wish to comment is his placing behind the massive square pedestals carved in high relief, as bases to the front row of columns, the delicately sculptured drums as bases for the second row. One at least of these—the Hermes Group—he considers “may claim to be the most beautiful relief in the world, excepting the frieze of the Parthenon. . . . It is perfect both in composition and in handwork.” It is hardly conceivable, therefore, that these sculptures would be given a secondary position by being placed at practically floor level and hidden at a little distance by the great pedestals.

Dr. Murray* conclusively settled their position by discovering a circular line struck on the top surface of one of the square pedestals, which exactly fitted the base of the Hermes Group. He therefore placed the sculptured drums upon the pedestals, and the effect as seen at the British Museum is grand in the extreme, and completely justifies Dr. Murray.

It is probable that the pedestals were only used to decorate the front columns; those behind had the lowest drums sculptured in fairly high relief, one such being preserved in the British Museum.

The height of the columns was 60 Greek feet, and according to Fergusson's calculation would be 60 feet 9½ inches English, but Professor Lethaby figures their height as 55 feet 8½ inches, a figure at which he must arrive by some other method of calculation. As to the entablature, it followed in the main that of the earlier Archaic temple, but was of more ornate design in the Ionian friezeless style. The architrave with triple fascia, the large egg-and-tongue bedmould, and the sculptured high cymatium are all certainties. The remaining portions unfortunately remain conjectural, so it is to the later temples of Athene at Priene and of Apollo near Miletus that we must turn. These temples have large dentils and a corona with a sculptured bedmould, so that in my restoration I have followed the Miletus example.

Unfortunately no portion of the structure above the entablature (excepting quantities of fragments of terracotta roofing tiles) has been found, so that it is not possible directly to refute Professor Lethaby's poor opinion of the capabilities of the temple builders when

he suggests that if sculpture were placed in the tympana of the pediments it would, by its excessive weight, endanger the structure. It is certain that the Archaic temple had a sloping roof, since many fragments of terra-cotta roofing tiles, of finer character than those of the Hellenistic, were found in the pockets between the foundation piers of the Hellenistic terrace, but whether or no it had a pediment at each end is uncertain; if it had not, as I am inclined to think, it would then have had a hipped roof, but extending over how much of the area must still be wrapped in doubt. However, all representations of the Hellenistic temple show a pediment, and surely it is inconceivable that the designer of this great temple of Artemis at Ephesus could by deliberate intention withhold a representation of the great Asiatic goddess from the place of honour in the tympanum.

In the restoration presented I have indicated an appropriate subject (but this and the other sculptural adornments, for the skilful drawing of which I am indebted to Mr. Gilbert Bayes, must be only taken in the way of suggestions)—Artemis mothering her devotees, who are bringing gifts from Asia and Europe; they are conducted by the Messenger. I would suggest that the sculptured acroterium represented the usual Asiatic “goddess with the lions,” and there may have been two low pedestals on the steps at the west end, as at the temple of Apollo, upon which also Asiatic subjects are suggested, namely, combats between an Amazon and a Greek, and a Greek and a Persian.

I should like to point out that the masons of both the Archaic and Hellenistic temples did not rotate the drums of the columns one upon another, as is suggested was done by the Greeks to procure perfectly flat bearing surfaces. The upper and lower surfaces of the drums did not show circular scratchings, but good even tooling and traces of red colour were found on the Archaic drums, which distinctly showed that the masons marked the surfaces flat and ready for fixing.

The rotating of one drum upon another is ingenious in theory, but would not work in practice. Two uneven surfaces, no matter how long they are rubbed together, will never procure flat surfaces, but only an unlimited amount of abrasion. Besides, the mason would be unable to set out the exact sizes of the drums for each column, but would only be able to work drum by drum as they were fixed. Moreover, the weight and torsion of a rotating drum upon that below when two projections near the edge came together, would cause fracture, and probably fragments would flake off and ruin the work.

It is remarkable that in spite of the many rebuildings, alterations, final destruction, removal of marble and burning for lime, so much has been preserved for our study and delight. The Trustees of the British Museum should be thanked for the great pains and expense they have gone to in letting us see and know so much. Lately two large fragments have been added to one of the Archaic capitals, and it would be interesting to have the moulds of the corona and bedmould of

* JOURNAL R.I.B.A., Third Series, Vol. III., No. 2, 21st November 1895.

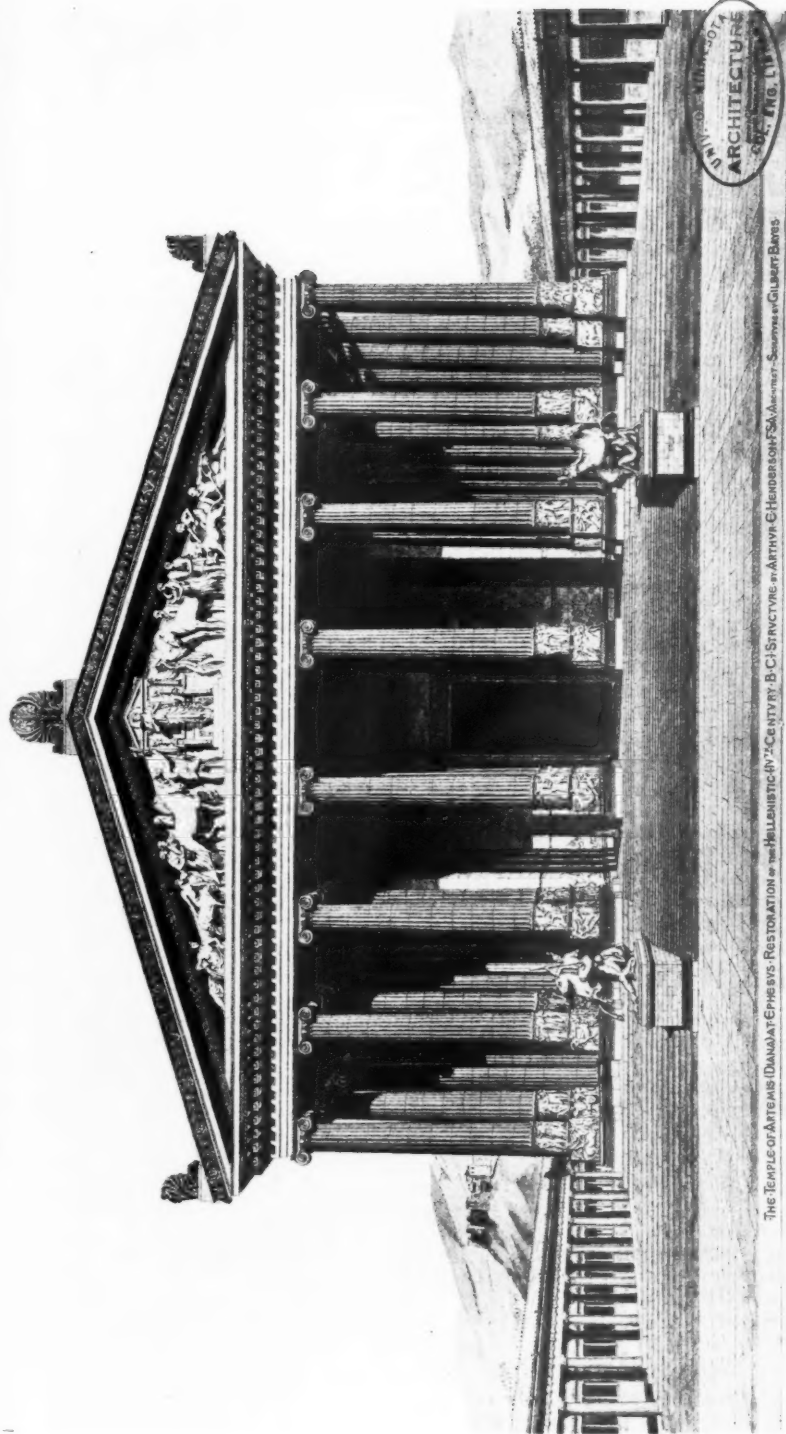
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THE TEMPLE OF ARTEMIS (DIANA) AT EPHESUS. RESTORATION OF THE HELLENISTIC-IVTH CENTURY B.C. BY STRUCTURE OF ARTHEUS. SCULPTURE BY F. S. A. ANDERSON. SCULPTURE BY GILBERT BEES.

In this restoration of the Hellenistic Temple of Artemis (Diana) at Ephesus (IVth Century B.C.) I have attempted to piece together the many extant fragments by the help of the classical tradition, and the remains of the temple as they are known by the British Museum. The temple was discovered in 1904-5. The distance between the outer face of the lowest fragment from North to South is 239 feet 4 inches, and the height given to the columns is that calculated by Ferguson, namely 60 Greek feet = 60 feet 9 inches in English. This structure followed upon the lines of the previous one (see the British Museum *Excavations at Ephesus*, and *The Builder*, November 21st, 1906), excepting that it was built in the style of the 4th century, and was much more magnificent. It was raised upon a terrace, with the order increased in height, and was also enriched with much additional architectural carving and magnificent sculpture. The sculpture shown on the columns follows the lines adopted by Dr. Murray; the enriched base-mouldings and arrangement of the podium follow that of the Temple of Apollo at Didymae, near Miletus, which was erected subsequently to the Artemision. The entablature is rendered in the Ionian style with the high cymatium and no frieze. Large square consoles (or dentils) are introduced to act as cantilevers to support a projecting corona with the cymatium above, though there is no direct evidence for this in the original temple. In the original temple the entire entablature was probably a completed section of the cymatium. The temple was situated at Priene, not many miles away, has been made by Dr. Wiegand, and as this Temple was erected early after that at Ephesus, it was probably a reduced rendering, but I have given the shape and design of the consoles after those of the Temple of Apollo. The angle of the pediment is that chosen by Dr. Murray, and the sculpture I suggest in the tympanum represents Artemis mothering her devotees, who, conducted by the Messenger, are bringing their offering to her. The "Goddess with the Lions" is shown on the acroterium at the apex of the pediment, as was done in the restoration of the Archaic Temple, and the well-known type of the Ephesian Goddess is used for the cult statue. Bees, representing the priestesses, are introduced into the decoration of the frieze running round the walls. My thanks are due to Mr. Gilbert Bees for his beautiful rendering of the figure sculpture.—ARTHUR E. HENDERSON.

Mr. Henderson has presented this drawing and his restoration of the Archaic Temple to the Institute, and they will be found hung on the staircase by the entrance to the Galleries.—Ed.



the cornice placed beneath the Archaic cymatium already in the Gallery. Also a few more fragments brought up from the basement would be of great advantage.—Yours faithfully,

ARTHUR E. HENDERSON, F.S.A., *Licentiate*.

Bell Frames.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—Will you permit me to make a few remarks on the review of Sir Arthur Heywood's book on Bell-Towers and Bell-Hanging which appeared recently in the JOURNAL?

The admission, coming from so eminent a reviewer, that a mathematical demonstration of the nature of the forces exerted by bells on a church tower is of value to the architect shows that the "Appeal to Architects" has not been in vain. Lord Grimthorpe unfortunately did not go so deeply into the mathematics of bell-hanging as he did in the case of clocks. The fact that the maximum horizontal forces set up by two bells swinging in the same plane and roped on opposite sides exactly add together when the bells are rung in sequence is not obvious without the solution of an integral equation. And it certainly does not seem to have occurred to many architects, judging by the very great number of bell frames, both ancient and modern, which they have sanctioned, and in which the two heaviest bells are so arranged. And generally they are placed against a wall at the greatest possible distance from the centre of gravity of the tower.

In the matter of metal frames the reviewer has fallen into the same error as the early makers of those frames, in assuming that "obviously the most rigid construction consists of girders of sufficient strength to support the two gudgeons of the bell." In such a frame horizontal rigidity is impossible, because the room for the necessary diagonal bracing of the girders is taken up by the swinging bells. If the bells swing parallel to the girders the force of each bell is transmitted direct to the tower by the two girders on which it hangs, instead of being shared by all the girders as in a truly rigid frame. And if the bells swing across the main girders the latter are deflected sideways. In one such frame, not far from Shipton-under-Wychwood, the ringers of the two largest bells had to supply an extra 40 foot-pounds of energy with every pull on their ropes, which was absorbed in bending the girders. In consequence the frame very soon suffered the same fate as most of the much-lamented timber frames and was "wedged" to the tower. Of the same tower the story is told that one of the ringers after practice had to request his colleagues to raise the bells again in order to free his coat from a crack in the tower wall. Modern frames are raised above the girders in order to allow for the proper bracing of the girders to ensure complete rigidity in all three dimensions.

Even those who plead for "top-staying" are agreed that top stays should only be used in the case of a rigid frame. But an analysis of replies from most of

the leading bellhangers to a recent enquiry of the Central Council of Ringers shows that the majority of old timber frames examined by them are "wedged" to the tower at the top. Timber frames may reach a venerable old age, but quite early in life they have to call in the aid of metal to strengthen their weak knees, if the bells are to be regularly rung, and in their old age most of them become "top stayed" frames. So that the lovers of old timber frames are unconscious advocates of "top-staying" in its most pernicious form.—Yours faithfully,

EDWIN H. LEWIS.

AN AMERICAN ARCHITECT ON THE WAR.

MEMBERS who were fortunate enough to hear the Paper on "Recent University Architecture in the United States," read at the Institute in May 1912 by Mr. Ralph Adams Cram, the eminent American architect, will recall the interest of the occasion—the author's winning personality, his fine enthusiasm, his scholarly diction, the literary charm of his Paper and the admirable manner of its delivery. Mr. Cram is wholly American, coming of a good old New England stock which settled at Longwood, Brookline, nearly three centuries ago. His name, associated with Goodhue and Ferguson, is as familiar in art circles here and on the Continent as it is in his own country. He has an extensive practice, and is responsible with his partners for some of the best-known buildings in the States. Mr. Cram has also won distinction in the world of letters by his well-known books, *Excalibur*, *The Gothic Quest*, *Impressions of Japanese Architecture and the Allied Arts*, *The Ministry of Art*, etc. Princeton University, of whose fine buildings he is supervising architect, has conferred upon him the honorary degree of Litt.D.; he is Senior Professor of Architecture at the Massachusetts Institute of Technology, and Hon. Corresponding Member of the R.I.B.A. These details are mentioned for the information of those who do not know Mr. Cram, for they lend weight to the views he holds on the extraordinary conflict in which the European nations are engaged. An address delivered early last October by Mr. Cram to the Victorian Club, which is recognised as the official representative in Boston of the English people, has been published in pamphlet form under the title, *The Significance of the Great War*, and a copy has reached the Institute. Our one thought is the War; however strictly specialised the journal, the War cannot be kept out of it. No excuse, therefore, is offered for the intrusion here of matter which in normal times would be excluded. It is thought, too, that members will be glad to have recorded in their JOURNAL the views of a distinguished brother architect, an honorary member of their own body, especially when he happens to be the subject of a neutral nation. Mr. Cram expresses himself fearlessly, and his sentiments we like to think are shared by large numbers of his country-

men. On the title-page of his pamphlet he quotes the prophetic words of Heinrich Heine, who died sixty years ago:—

"Christianity—and this is its highest merit—has in some degree softened, but it could not destroy, the brutal German joy of battle. When once the taming talisman, the Cross, breaks in two, the surgery of the old fighters, the senseless Berserker fury of which the Northern poets sing and say so much, will gush up anew. That talisman is decayed, and the day will come when it will pitiously collapse. Then the old stone gods will rise from the silent ruins, and rub the dust of a thousand years from their eyes. Thor, with his giant's hammer, will at last spring up and shatter to bits the Gothic cathedrals."

Addressing the Victorian Club, Mr. Cram said:—

"When the last accounts are made up of this War of Wars, and high honour is measured out as well as eternal dishonour, there will be enough of each for every nation to receive its due share, but to two nations will be accorded honour in a very singular degree, and you, gentlemen, will justify me in naming Belgium first and Great Britain second. . . .

"Behind lies something that has made this war unique, something that differentiates it from all other wars, so that even those nations not as yet involved are in eager sympathy with the Allies.

"Why is it that in one week universal peace has given place to universal war, where old alliances are broken, old animosities buried, old prejudices forgotten, and a world rallies to arms against two empires? Belgium did not stand for a technicality when she defied the hordes of the War Lord who was to be to her Attila in all his savagery; France did not rush to arms to regain her lost provinces; Russia is not fighting for Slav supremacy; England did not rise to defend her colonial markets, nor is it fear of loss of trade that is fast rousing the rest of the world to a point that will soon brook no further control. If these considerations have played a part, as they may, in the councils of Governments, they are negligible features in the great uprising that has spread in the West, from Belgium through France and Great Britain, and is finding its echoes in distant Empires and in the islands of the sea.

"Suddenly, and like a nightmare transformation, a veil fell, and all the world knew it faced—an economic peril indeed—but also an evil and an awful thing that meant the downfall of such civilisation as we have retained.

"For very long we have lived in a 'fool's paradise.' Our inconceivable discoveries and triumphs in natural science, the astounding industrial and mechanical devices that have made the last century and this a wonder in history, our unprecedented increase in visible wealth and in luxury of living, with a brilliant and plausible philosophy universally accepted and justifying it all, have had issue in that Gospel of Efficiency linked to a cancerous and ingrowing self-sufficiency that has blinded the world to the actual conditions that exist. And all the while and in all nations religion was either ignored or savagely assailed, education was ruthlessly secularised and severed from all ethical considerations, and morality was cast out of business and political relations to such a degree that men eagerly engaged in conduct from which a Parisian Apache or a dweller in Whitechapel would turn with disgust as beneath his elementary standards of personal honour.

"It was a 'fool's paradise,' and as we believed in our unchallenged supremacy, so we denied that any power in heaven or on earth could shake it by war or revolution. Socialism, threatening reform in methods, but based on an identical glorification of purely material things, asserted

that the proletariat, at last come into its own, would veto any action towards war; finance, with its network of tentacles ramifying through Europe and America and exerting a control it piously denied over Governments and over the very question of peace and war, gave assurance that without its consent war would never happen again; while millionaires and pacifists, building Peace Palaces and organising Peace Foundations and Peace Congresses, roundly declared that the end of war was at hand.

"And all the while our widespread charity and philanthropy and our popular mania for social service gave colour to the smug pretensions of evolutionary philosophy that, in accordance with the 'laws' of the survival of the fittest, and progressive evolution, and the ascent of man, the world had now reached a point in its progress so immeasurably above anything recorded in past history that those same barbarous acts that were not inconsistent with mediævalism or antiquity were no longer possible.

"It was inevitable that all this, for our blind and ignorant folly, should somewhere find its culmination. You cannot initiate or acquiesce in a definite course of development, giving it free rein, without this result. Nor were we without sufficient evidence where this was taking place; the sequence, Treitschke, Nietzsche, von Bernhardi, combined with the military cabal that has been supreme for a generation, could only have issue in that Pan-Germanism that has just thrown off its mask in these latter days. When the Kaiser dismissed von Bismarck the act indicated one of two things; either that he proposed to reverse the historic policy of 'Blood and Iron,' establishing for his country and for Europe a lasting peace, or that he had determined on a course of procedure towards ultimate Teutonic supremacy to which even the unscrupulous Chancellor would not submit. Was there any man then who believed the first alternative was the correct one? Is there any man here to-night who believes that for a moment the Kaiser contemplated this pacific course, even in spite of the long years of peace he imposed on Europe while the blow was being prepared?

"No. If we had eyes to see, eyes not purblind with self-conceit, we should have known a generation ago that the culmination of our consistent course for four centuries would take place in Prussia, and that when the proper moment came that power would strike for European dominion and then for world control. The moment came, and never in history was there a time when so many things occurred simultaneously to lead to a certain course. The Kiel Canal, which at a stroke doubled the offensive power of the German navy, was opened; the reorganisation of the Russian army, begun after the Japanese war, was not yet completed; the French army had been declared in the Chamber of Deputies to be in a most ineffective condition, and this allegation was admitted by the Ministry of War itself; England was supposed to be on the very brink of civil war, while the Balkan Alliance, engineered in the beginning by Germany to pull its chestnuts from the Moslem fire, but out of hand in the end, to the dismay of Teuton diplomacy, had been destroyed by the second Balkan War, which was Germany's masterly counter-check to developments she had little anticipated.

"On the other hand Germany was fully prepared, as she had been at any time during the past ten years. Austria was as ready as could ever be hoped, while whatever was to be done must be done before the death of Franz Joseph. Italy was securely bound to the Triple Alliance, Belgium did not count anyway, and the United States had its hands full in Mexico. If ever, the stroke must come now, and

from the standpoint of the controlling influence in Teutonic councils, the murder of the Archduke of Austria and his wife was the most providential thing that could have happened.

"The plan was a knife in the back for France by means of a violation of Belgian neutrality and a dash through its territories, the capture of Paris, the driving of the French armies south where Italy could take them in the rear, then a quick change of front to crush Russia, held in temporary check by Austria, who also was to silence and intimidate the Balkans.

"What lay behind this? Nothing less than the effective control of Europe through the annexing of Belgium and Holland, Russian Poland, the Baltic Provinces and possibly Denmark. With the death of Franz Joseph Austria-Hungary was to be assimilated, while the Balkans were to be seized and an outlet to the Aegean obtained and also a through line to the Persian Gulf. Such French colonies were to be taken over as were useful, and British colonies also, if Great Britain came into the war, or shortly thereafter if she did not. In a word the end aimed at was the crushing of the British Empire and France and the driving of Russia back into Asia.

"It was a dream of empire such as appeals to the parvenu, to Alexander, Caesar, Napoleon. Prussia: for Prussia is essentially parvenu, with no ancient history, no cultural tradition comparable with those of the nations that surround her and, in the south, extend the German Empire and make up that of Austria-Hungary; and the heart of this Satanic dream was material supremacy founded on force and the denial of abstract right and wrong.

"And here let me emphasise one point. In trying to bring home to one agency the cause of a damnable war, I try always to say Prussia rather than Germany. . . . The common enemy is not the kindly, pious, industrious German; it is the militar-philosophical Prussian, concentrated in the cabal at Berlin, with its lieutenant in Vienna, that has been fostered by Kaiser Wilhelm, if not created by him.

"Now, when the veil fell, there came on all nations a great fear, not alone for their lives and their trade and their wealth, but more than all because they saw that the whole world was threatened with the reign of Antichrist and the armies now assembling for Armageddon. On the one side were all the powers of a godless materialism, on the other all those forces that were ready to rise up in defence of Christian society.

"And the skirts of no nation were clean; what they saw they themselves had helped to build. In so far as England and France and Italy and America had forgotten honesty in their business dealings, had abandoned high ideals in developing their finance, manufacture and trade, had perjured themselves through cynical diplomacy, had degraded education to an empty intellectualism, and built hospitals and libraries and churches to hide their denial of Christianity and honour and decent morals, they had been guilty, and in equal measure, with Austria and Prussia. In a flash of revealing light they saw the pit they had dugged and they turned—some of them—from their blind stumbling, and rose up, heroically and unselfishly, to do battle against the common enemy, even at the eleventh hour.

"I am far from denying that material considerations have entered in to play their part in determining action. Undoubtedly so far as the Governments of Russia and France and Great Britain are concerned they did do so, as they should, though I doubt if these alone would have been sufficient. . . .

"In any case, no question of ports or trade was the suffi-

cient cause for the universal uprising in every quarter of the globe on the part of the people themselves, that astonishing phenomenon so like the earliest Crusades. Nothing less than what may well be a divine revelation to all tongues and all peoples of the real significance of the War can explain this great rising of men for united battle against an enemy whose nature is clearly perceived. . . .

"We must be grateful in a sense that the methods of warfare thus far pursued by the new Attila and his Huns are consonant with their cause, since they remove the last lingering doubt. We are warned not to believe the stories of Prussian atrocities, but there is no denial that Germany tried to bribe Belgium and England and Spain with the prospective plunder of their allies and defenders; there is no denial—there is frank avowal—that Germany broke her solemn treaty with a little State, calling it 'only a scrap of paper,' in order that she might garrotte another nation who had left herself comparatively defenceless along these neutral frontiers, confiding in their neutrality; there is no denial that Germany solemnly reassured Belgium even while the armies were in motion that were to violate her frontiers; there is no denial that German airships are dropping death and mutilation on the old men, women, and children in cities far from the firing line; there is no denial that for one shot from a non-combatant in an occupied town, driven mad by insult and outrage, hundreds of innocent citizens are lined up against walls and killed in cold blood; there is no denial that whole cities are looted and burned in revenge, and that the Catholic University of Louvain was given to the flames with all its treasures, or that Rheims, the wonder of the world, with Red Cross flags on its towers, and its nave full of wounded Germans and French nurses, was shelled for days and reduced to a hopeless and pitiful ruin."

Mr. Cram conjures up a vision of the new Europe after the War, and concludes:

"Gentlemen, the year 1914 is the most fatal year since the fall of Rome. Civilisation is being sifted as wheat, and into the chaff is going much that we have been taught to look on as precious grain. The world is offered the Great Choice; what is to be its answer? If we choose as Prussia has chosen, and Austria, then this civilisation is at an end, and before us looms a new epoch of Dark Ages. If, on the other hand, we choose as Belgium has chosen and Great Britain and Russia and France, then we achieve a new salvation, and before us opens an era of true enlightenment and of Christian living. Is there any doubt as to what the choice will be?

"Gentlemen, it is hard to be neutral even if one's President under earlier and quite different conditions solemnly asked for such neutrality. In my own mind there is a lingering suspicion that I myself have not wholly succeeded in preserving this judicial attitude. Gentlemen, I do not care! There is more at stake than the formalities of a stereotyped diplomacy; your battle is our battle, and at last we are coming to realise the fact. I would avoid overt violation of the laws of neutrality, but this I will say.

"We want peace; peace with honour and justice, and peace that shall be a fact, not a phrase, and we want it as soon as possible, in order that this ghastly slaughter, this carnival of sacrilege and spoliation, may come to an end before it is too late and international bankruptcy completes the work of international catastrophe. Unless we can patiently look forward to a war of years, with endless disappointments and reverses in its course and with red ruin at the end, the world must unite against the common

enemy. I wish from the bottom of my heart that the United States would say to Italy and Spain, "We ask you, on a certain date, to unite with us in a declaration of war, jointly and severally, against the Empires of Germany and Austria-Hungary, in order that the war may be brought to an end and peace restored on a basis of stability and permanence.

"And I will say this further. If this is not done, and, which God forbid, the fortunes of war turn against the Allies, we, alone or in concert with all Europe, shall be forced to join unhesitatingly with you in defence of our common heritage.

"God save King George and his Allies; give to their military and naval forces the final victory, and to the world an enduring peace!"

VIOLETT-LE-DUC AT THE FRONT IN 1870.

[From M. Paul Gout's "Violet-le-Duc, sa Vie, son Œuvre, sa Doctrine," Édouard Champion, Paris, 1914.]

IN July, 1870, Violet-le-Duc was engaged in geological studies in the Alps. On the 11th of the month he narrowly escaped death in a climbing accident. Next day three young Germans, just arrived from Saas, informed Violet-le-Duc that war had been declared between France and Prussia, and that they would return to Frankfurt. This news made a deeper impression on Violet-le-Duc than his accident. He hastened his return to Paris. At the time of the investment of the capital, the disorganisation was such that there were even no corps of Engineers. Recourse was had to the formation of an auxiliary body composed of volunteers whose professions rendered them apt for this service. Many architects performed the duties of officers or petty officers, and Violet-le-Duc was charged, under the rank of lieutenant-colonel, with the command of bodies that rendered the most important services to the defence. He followed all the operations with a clearness of view worthy of a true soldier. He fulfilled faithfully his duty and gave freely his personal services in the combats under the walls of Paris. From November to January his regiment did not quit the advanced posts, camping in the ruined villages. During this time he rarely slept in a bed, and laboured without respite when he was not under fire or occupied in supervising the making of entrenchments.

He displayed extraordinary devotion and ardour, and had it depended on him the capital would never have been surrendered. "Demolish Notre-Dame, but let the enemy be vanquished," he cried one day when Paris was bombarded. In the mouth of one who had consecrated part of his life and his talent to the restoration of the Cathedral, these words showed the extent of the sacrifices his patriotism would have offered. He would have preferred anything to capitulation. Regarding the defence of a fortress, he had taken for maxim the words of Montluc, "Desire a hundred thousand times rather death, if all other means fail, than utter the wretched words: I surrender."

Violet-le-Duc was never seen with a sword at his side. His arms were the compass and the pencil, as the spade and pick were those of his sappers. And yet no person was more a soldier in the highest sense of the word than he. An eye-witness wrote: "One day, he went with some artillery officers to reconnoitre a position before the cemetery of Bondy. They followed the covered way, but, instead of

sheltering themselves, marched on the talus, five hundred paces from the enemy's sentries, who did not fire, no doubt under orders. But they might do so at any moment, and could not fail to hit at so short a range. 'Messieurs,' said Violet-le-Duc, 'I beg you, let us have the courage to file off.' He leaped over the ditch, and the others descended without parley. Violet-le-Duc could speak thus; he had proved himself. On the evening of Champigny, not being able to draw exact information of the exact position of the enemy from those who should have had it to give, he had been seen to make, in the streets full of dead, where one dared not walk upright, a reconnaissance by night, in company with four or five volunteers whom he had persuaded to assist him."

M. Massillon-Rouvet gives us another example of his courage on the second day of Champigny, the most deadly of the campaign:

"In the trenches, Violet-le-Duc is in the front rank, in the hail of bullets and shells; nobody is more closely occupied with his duties. The artillery breastworks are thrown up with astonishing promptitude under this rain of metal. The shells burst, sometimes in the air, at times on the ground; the French artillery reply shot for shot. Between La Fourche and the trenches, the scene of carnage was horrible; wagons exploding, horses killed or rearing, horsemen dismounted, shells bursting in the midst of battalions and making great gaps; a deafening noise. The fusillade was well sustained, but it was nothing to the artillery fire. Besides the field pieces, the guns of the forts and redoubts were constantly hurling over our heads their shells at the Prussians. I saw that day the odious and never-to-be-forgotten spectacle of unfortunate horses, with but one leg broken, and still harnessed, struggling madly against starving soldiers who were cutting strips of flesh from the poor beasts while still alive, till they were hardly more than gasping skeletons. Here too were the wounded, screaming and writhing in their agony. It was not far away, in the front rank, that Violet-le-Duc, with his back to a burned house, made the sketch for the water-colour entitled, 'Second Day of Champigny—Attack on the Village.' On the morning of the 3rd December, sheltered by a thick fog, the retreat was ordered. Violet-le-Duc's face showed clearly the disappointment this decision caused him. But he obeyed the order and started on the march, his claw-headed stick under his arm. One of our companies, with the captain at its head, was coming back, having left its spades and picks in the trenches. Did they believe that this was really a retreat, and that they would have time to recover their tools? I do not know. We were already almost at the bridge of Joinville. In proportion as we left the plain, the Prussians, surprised at this abandonment, advanced and followed us at a distance of five hundred yards. Violet-le-Duc learning of the strange forgetfulness of this company, asked the captain why the tools were left in the trenches. What the reply was I do not know, but Violet-le-Duc said to the captain: 'Since you have left your implements, you must go and fetch them.' Then, without troubling himself further about this company, he continued his own retreat and led his sappers back to the camp. Then a strange thing was seen; a whole company, five hundred armed men, officers leading, left the rest of the column, retraced their steps in front of the Prussian Uhlans, who, astonished at this audacity, parted to let them pass. The company collected without disorder the forgotten tools, and returned calmly to its place at the camp. The enemy made way for the passage of these brave men: I think they even applauded them."

THE DESIGN PAPER IN THE FINAL.

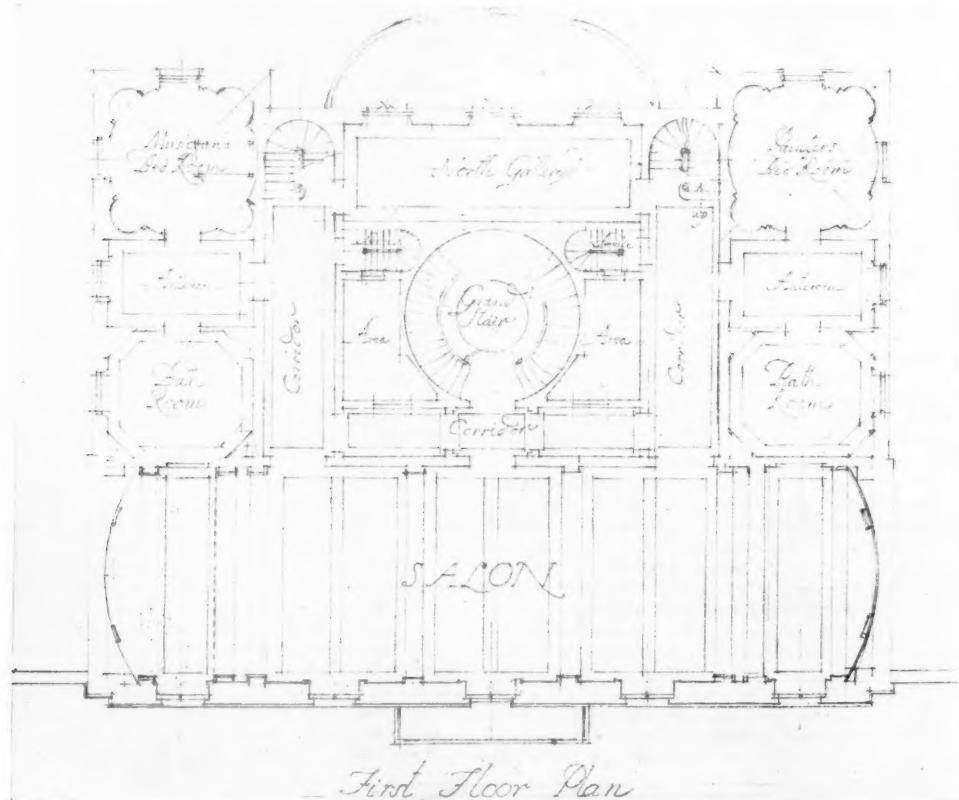
THE examination recently held in this important branch of architecture produced such interesting results that the Examiners petitioned for the best design to be illustrated in the JOURNAL. Not only is the standard of work higher than has been the case in former years, but all the candidates availed themselves of the privilege to make preliminary designs on tracing paper, thereby gaining increased fluency for their finished work. Mr. Patrick Abercrombie, of the Liverpool School of Architecture, presented his version of the subject ("A Town Residence for Two Artists") in a manner showing scholarship and regard for the conditions of modern domestic architecture for towns; and if reference is made to the accompanying illustrations it will be seen how closely formal planning and utilitarian needs are allied. In this design there is apparent something of the spirit which animated the work of the French designers of the early nineteenth century, a delightful and imaginative freedom in the handling of the interior arrangements which is reminiscent of the famous examples in the new suburbs of Paris and of the works set forth in Krafft's publications. Yet the whole scheme cannot be traced to a particular motif. It is a blend of the French spirit of the period with the English tradition. The

Examiners also cannot praise too highly the spirit of adaptation displayed in this design, which shows the value of French influence in planning.

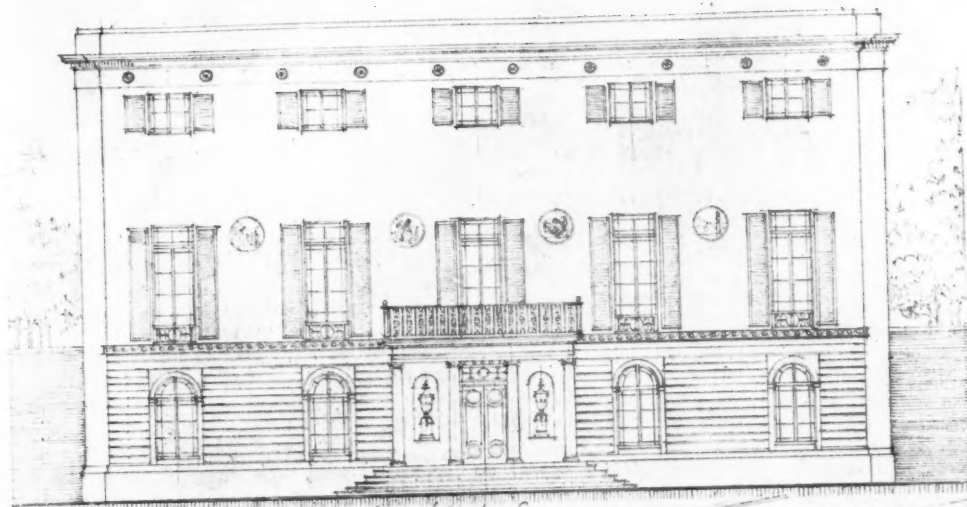
Domestic architecture for towns is a subject that is little understood, and the attention of masters of schools should be given to direct students under their charge to the planning methods followed by the Adam Brothers during the second half of the eighteenth century as well as to the masterpieces of Belanger, Brongniart, and Percier.

In this particular problem an unusual site was purposely chosen to encourage the candidates to design dissimilar elevations facing converging roads, and to increase the difficulties of the subject. In practice such a site would rarely be met with or allowed. The Examiners were pleased to see the advance made in the works of students of the leading architectural schools, and strongly recommended all students to join a recognised school where design is given prominence. They also take this opportunity to protest against the indiscriminate application of the Orders which some candidates deemed essential, and regret that strange caricatures of Classic detail were introduced as features of interest.

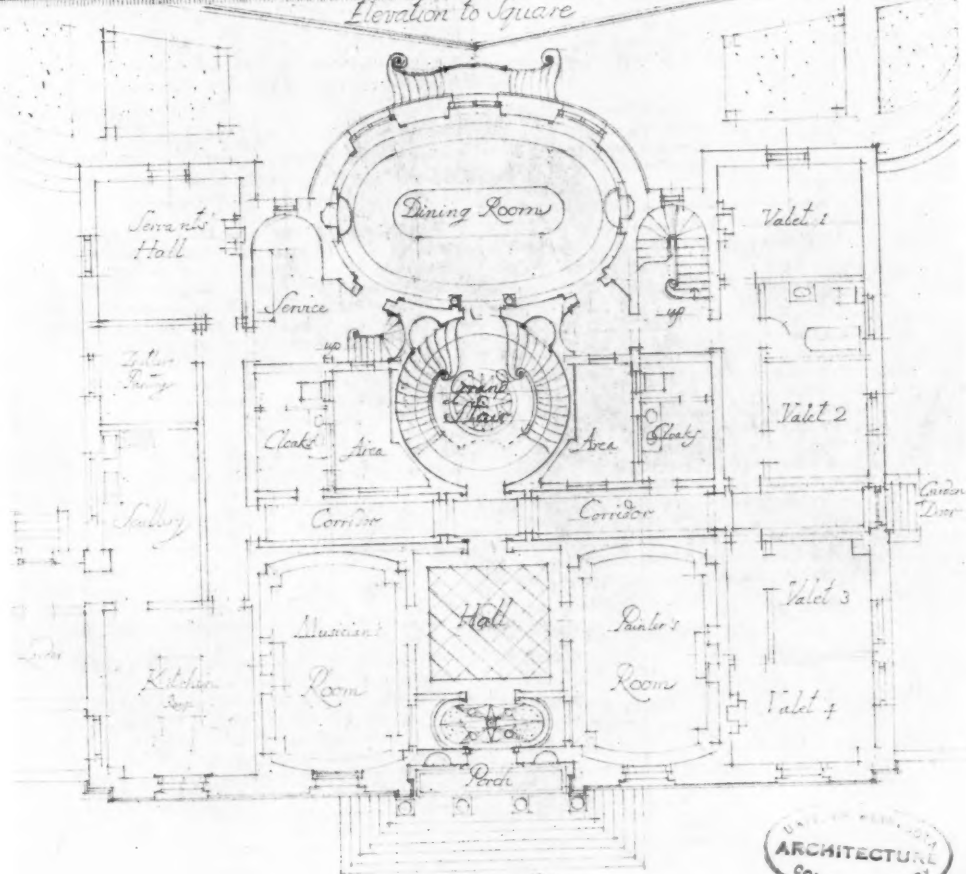
HARRY REDFERN) Hon.
A. E. RICHARDSON) Examiners.



A TOWN RESIDENCE FOR TWO ARTISTS: MR. PATRICK ABERCROMBIE'S DESIGN.



Elevation to Square



Ground Floor Plan





9 CONDUIT STREET, LONDON, W., 23rd January 1915.

CHRONICLE.

R.I.B.A. Record of Honour : Sixth List.

The following is the Sixth List published in this JOURNAL of Members, Licentiates, and Students of the Institute who are on War Service. The total number to date is 419, comprising 30 Fellows, 192 Associates, 77 Licentiates, and 125 Students :

FELLOWS.

Hubback, A. B. : Major, 19th Battn. London Regt.
Livesay, G. A. Bligh : Lieut., 5th Bn. S. Wales Borderers.

ASSOCIATES.

Barrow, J. W. : 5th Bn. King's Own Royal Lancaster Regt.
Birkett, Stanley : 21st Bn. Royal Fusiliers.
Dickie, Prof. Arch. C. : Lieut., Manchester University O.T.C.
Griffin, D. M. : Sergeant, 18th Bn. Liverpool Regiment.
Lenton, F. J. : Royal Engineers.
Miller, S. R. : 13th Bn. County of London Regt.
Taylor, H. S. : 13th Bn. County of London Regt.

LICENTIATES.

Dicken, Aldersey : Public Schools and Univ. Bn., R.N. Div.
Stallwood, H. A. : Singapore Royal Engineers.

STUDENTS.

Aitken, James : London Scottish.
Allen, George Alfred : Royal Engineers.
Bagenal, Philip Hope Edward : Royal Army Medical Corps.
Baily, B. W. S. S. : Lieutenant, 5th Bn. Wilts. Regiment.
Batty, William Arnold : 8th Battalion West Yorks Regiment.
Bone, J. Craigie : 9th Royal Scots.
Cawkwell, Robert : Hallamshire Regiment.
Clifton, Edward Noël : Corporal, Artists' Rifles.
Cusser, G. A. : Second Lieutenant, 6th Hants Regiment.
Cundall, P. H. : 3rd Public Schools' Battalion Royal Fusiliers.
Curwen, J. S. : Lieut., 3rd Bn. Loyal North Lanes. Regt.
Eloart, Ronald E. : R.A.M.C. (Terr.).
Eveleigh, Graham Tom : 5th Battalion Somerset L.I.
Fisher, K. J. : 4th City Bn. King's (Liverpool) Regiment.
Hamilton, I. B. M. : Lieutenant, Gordon Highlanders.
Harrison, A. St. B. : Artists' Rifles.
Harrison, Harry St. John : Officers Training Corps.
Hough, T. B. D. : Lieutenant, 8th Bn. E. Yorks Regiment.
Johnson, R. S.
Key, W. Donald : Seaforth Highlanders.
Lavender, E. C. : 5th S. Staffordshire Reserve Bn.
Mullins, Geoffrey Thomas : Artists' Rifles.
Nichols, C. E. : Officers Training Corps.
Pite, Robert William : Royal Engineers.
Rix, Alec Donald : 3rd Norfolk.
Powell, F. H. N. : Regimental Scout, Hants Carabineers.
Robertson, Godfrey A. K. : Royal Scots.
Rogers, W. J. : 1st Battalion Monmouthshire Regiment.
Rudman, Walter : 4th Public Schools' Bn. Royal Fusiliers.
Sherwin, Cecil I. : R.A.M.C.

Vergetti, Robert George : Glamorgan Yeomanry.
Whitbread, George : 6th Battalion Manchester Regiment.
White, P. G. : Private, 28th County of London (Res.).
Wilkinson, Walter George : 3rd London Yeomanry.
Woodroffe, Norman F. : Lieutenant, Queen Victoria's Rifles.

Mr. Maurice Webb, son of Sir Aston Webb, R.A., and President of the Architectural Association, who on the outbreak of war enlisted in the Royal Engineers as a private, has obtained a commission in that regiment. Mr. R. M. Pigott [4.] has also received a commission in the same regiment.

With regard to Mr. James Carey, Piper in the London Scottish Regiment, stated unofficially to have been killed in action (and so reported in the last number of the JOURNAL), we now learn that there is some uncertainty on the point. All that can be said with certainty is that he is missing. His comrades believe him to be wounded and in the hands of the enemy.

Retention of Enemy Members.

At the General Meeting of the 4th January the following motion was on the agenda in the name of Mr. Max Clarke [F.] :—"That the Austrians and Hungarians, seven in number, now enemies of the King, whose names appear in the KALENDAR for the present Session on page 231, cease to be members of this Institute and their names be removed from the list of members. And also that the Germans, eight in number, now enemies of the King, whose names appear in the KALENDAR for the present Session on page 232, be dealt with in a similar manner."

The PRESIDENT (Mr. Ernest Newton, A.R.A.), in calling upon Mr. Max Clarke to bring forward his motion, expressed doubt as to whether it was in order, the expulsion of members being a matter to be dealt with by the Council under certain by-laws and with certain regulated machinery. As he did not wish, however, to appear to stifle discussion, he would not rule it out of order, though he thought the Council would not be bound by the voting should the resolution be carried.

Mr. MAX CLARKE, in moving the resolution, said that the Germans had committed deeds that were unworthy to be called war. Their barbarous conduct in Belgium and in France, their brutal raids on Scarborough, Hartlepool, and Whitby, placed them outside the pale of civilisation. The gentlemen referred to in the resolution believed, he supposed, in culture of some sort, but what the Germans called culture was something that we in this country did not understand. If the Institute had no method under the by-laws of severing its connection with such people it was very much to be regretted; but the circumstances were unusual, and if the resolution was out of order he would at a later date bring forward a proposal to which that objection could not be raised, and which, if agreed to, would enable them to sever their connection with these undesirable people.

Mr. MAURICE B. ADAMS [F.] said he was prepared to second the resolution as it stood, or to join in a recommendation to the Council to take steps to give effect to what the resolution was aimed at. It would seem to be playing with words if the resolution were to be buried on a mere technicality. We were determined that as far as could be ensured we would not associate—at any rate for the present—with people who could be guilty of the abominable deeds which had been perpetrated in this war, and anything we could do to express our abhorrence of such conduct ought to be done. Perhaps the President would say a few words as to whether the suggested recommendation would be favourably considered by the Council.

Mr. WM. WOODWARD [F.] supported the motion. With

regard to Mr. Adams's suggestion as to the manner in which it might be modified so as to avoid the use of the term "expulsion," he suggested that the means employed by English clubs in the case of alien members should be adopted, and that the enemy members of the Institute should be asked to resign. In view of the revelations of the British White Paper and the French Yellow Book he felt justified in using in regard to the German nation terms which might not be considered proper. But the point now before the Institute was not so much that. The Institute existed for the advancement of architecture and art, and if we remembered what had taken place in Belgium and in France we must see what terrible degradation had followed the German armies in those countries. Reading German literature, one could not avoid the conclusion that it was not only the war party in Germany which was responsible for these acts of vandalism, but also the so-called cultured party, of which the gentlemen referred to in the resolution formed a part. Therefore he agreed that the Institute should bring home to the German nation as clearly as possible that the representatives of art and architecture in this country condemned in the strongest way the atrocious acts which had been committed.

Mr. T. ROWLAND HOOPER [A.] moved the following amendment: "That as our membership is for the general advancement of Civil Architecture and the mutual recognition of those interested or distinguished therein, it is beneath the dignity of this Institute to strike off the names of members because our nation and theirs are unhappily at war." At a time like the present, Mr. Hooper said, our thoughts were excited and our feelings stirred, but when we came to the expression of our feelings we did well to ask ourselves the old Latin question *Cui bono?* As a learned society the further question became necessary, was it beneath their dignity, or was the result likely to be mischievous? The gentlemen referred to in the resolution had had no more to do with the war than had members of the Institute; some of them had been over here, and those who had met them would agree that they were charming personalities. The time was coming when the war would cease, and there would then be a reconstruction. He believed the Institute would be found to have helped the reconstruction if they now stood firm to the solidarity of those higher things which would live and endure when the forms of nations would have come to an end. Therefore he asked his hearers, as patriots and architects and artists who desired the welfare of their country, not to pass the resolution, but to approve his amendment.

Mr. W. R. DAVIDGE [A.] seconded the amendment. We condemned the Germans, he said, for dealing with hostages in the way they did, yet the members referred to came into much the same category; they were hostages in the Institute's hands, and to pass this resolution would be to treat them in a cowardly fashion: it would be practically killing them, as far as the Institute was concerned, as well as stultifying any action which the Institute might conceivably be able to take in the future. During the war those members were already deprived of the privileges of membership, and suffered the penalty of being cut off from communication with our country. We did not know that they had done anything to merit such punishment as the resolution would inflict. Even now, if representations were suitably made through some neutral channel, those members might prove of inestimable service in securing some of the results which all architects desired—the preservation of everything worth preserving. While agreeing with the condemnatory remarks that had been made, he felt it his duty to support the amendment, for he differentiated between the actions of a Government and the actions of individuals, and he deprecated the Institute taking a step which would be not only undignified, but unworthy of the position it held in the world of art and architecture.

Mr. T. C. YATES [A.] supported the amendment. Our war was against oppression and militarism, not against architects. He agreed with the denunciatory remarks that had been made, but German architects had had no hand in the deeds complained of, and he hoped when peace came that architects in both countries would be found to be still very good friends.

Mr. G. A. T. MIDDLETON [A.] said that as this was a Chartered Institute, and Britain was at war with Austria-Hungary and Germany, the question was whether the subjects of those countries should not, *ipso facto*, cease to be members.

Professor S. D. ABSHEAD [F.] said the point at issue was that this was an Institute which watched over architecture, and as such it was only interested in architectural societies and industries in Germany. It was not their province to look after national questions; and there was no evidence that the architects of Germany were responsible for the atrocities that had been committed—these were due to the military party. The Institute had no moral right to strike these names off the register.

Mr. H. W. WILLS [F.] pointed out that, for aught the Institute knew, these enemy members might be protesting in the strongest possible fashion against what had been done. It would be wrong on the part of a professional body to pass such a resolution. The contingency of a war was not contemplated when their constitution was framed, and in order to give effect to the resolution it would be necessary to revise the Charter. By the time this had been brought about the war would probably be over, and the necessity for the removal of the names would no longer exist.

Mr. A. R. JEMMETT [F.] supported the amendment, contending that to pass the resolution would be childish and undignified. If there was any body of men in Germany who deprecated the destruction of these ancient monuments it was probably our Hon. Corresponding Members, and to attempt to show our disgust by penalising them would be to penalise the very people in Germany who were likely to think with ourselves.

The amendment being put from the Chair, ten voted for and ten against it.* Several members asked for the vote to be taken again, as some had refrained from voting.

The PRESIDENT replied that it would be irregular to vote again. The onerous duty was imposed on him of giving the casting vote, and of showing that he took sides.

Mr. ROBERT J. ANGEL [A.] suggested that the President could declare "No order."

The PRESIDENT thought that would not be a courageous solution of the difficulty. He wished to record his casting vote and to give the meeting the benefit of his own views, whatever they might be worth. Those views were that he believed Germany would awake as from a horrible dream when once this militarism, which was really foreign to its character as a nation, was finally crushed. He therefore preferred to see the amendment carried, and would accordingly give his casting vote in its favour.*

The amendment being put as the substantive motion was carried by 10 votes to 9.

The proceedings then terminated.

Whitby Abbey: Damage from the Bombardment.

Mr. John Bilson, F.S.A. [F.], a Vice-President of the Royal Archaeological Institute and one of the local secretaries for Yorkshire of the Society of Antiquaries, has prepared the following report on the damage to Whitby Abbey caused by the bombardment of the 16th December, which he is communicating to the Society of Antiquaries:—

"The west end of the nave has suffered most. This is the latest part of the church, dating from the early years of the fourteenth century, and its condition before the bombardment was as follows: The lower part of the west wall of the nave itself was standing up to the level of the sill of the great west window; the west doorway was complete, except its central column and part of its tympanum, and on each side of the doorway

* There were present 11 Fellows (including 5 members of the Council) and 14 Associates (including 3 members of the Council).

on the inner side of the wall, was a wall-arcade of similar character to those of the nave aisles of York Minster and the west end of Howden Church. The western respond pier of the north arcade of the nave remained its full height, with its capitals and the springing of the arcade arch, and behind this was a newel-stair. The north jamb of the great west window remained its full height up to the springing, attached to the wall and buttress containing the stair. The west wall of the north aisle was fairly complete to its full height, except that the window had lost part of its tracery, which, like the great west window of the nave, was an insertion of the fifteenth century.

"The arch of the west doorway and the walling above it have been destroyed. The wall arcades on either side of the doorway have collapsed, leaving the rubble core of the wall—except a small fragment at each end, north and south. The north jamb of the great west window has fallen, with the whole of the eastern half of the stair, down to below the capitals of the respond pier. The south half of the inner arch of the west window of the north aisle has fallen, and what remained of its tracery has been dislocated. Much of the north face of the buttress in line with the west wall of the aisle has been stripped off.

"Elsewhere the church has suffered some lesser injuries. The gable-end of the north transept is flanked by turrets rising from great buttresses; on the eastern of these the upper arcade has lost one of its arches and small gables, and one of the gables of the lower arcade has lost its apex stone; the wall around the eastern angle of the buttress at the latter level shows signs of having been struck and some surface damage, and the blow seems to have brought down two arch stones from the north side of the bay of the east clearstory of the transept next the crossing. One of the main piers of the north arcade of the choir, the fourth from the east end, has been struck, and the capitals of two of its shafts on its north-east side have been shattered. Otherwise the beautiful choir has fortunately almost entirely escaped injury."

German Architects on Wanton Destruction and Military Necessity.

The Society of German Architects and Engineers have made the following reply to an appeal of the Architects' Club in Lausanne for the preservation of ancient buildings and works of art in the theatre of war:—

The Society of German Architects and Engineers entirely shares the view that wanton disturbances and destruction of all kinds ought to be avoided, as opposed to the spirit of civilisation. In particular, we sympathise with your condemnation of the destruction of works of art of all kinds. Above all, we condemn those acts of war which make use of ancient buildings in such a way that the enemy is compelled to attack them, even although the desire to spare them may be present. And we condemn those who, after compelling the enemy to destroy a work of art in the way of a building, make their enemies responsible for the destruction and hold them up to the contempt of the world.

Appointments for Architects in France.

With reference to the notice under the above heading which appeared in the last issue of the JOURNAL, after the paragraph went to press a request was received that the names of candidates should be submitted without delay, and as suitable applicants were immediately forthcoming the necessary recommendations were at once made to the War Office. When the notice was inserted it was not expected either that the profession could so readily supply the demand, or that the time at disposal for selection would be so limited. I hope that this explanation may be accepted by any who have been good enough to apply, but whose applications have, through the above circumstances, been received too late for consideration.

It has been brought to the notice of the Institute that in one or more cases application has been made direct to the War Office and pressure placed on the authorities there to grant interviews on the strength of a supposed preference which the possession of the Institute JOURNAL implies. It is hardly credible that any member of the Institute should adopt such a course of action, which not only shows a disregard for the voluntary organisation by which the Institute is endeavouring to assist the War Office, and indirectly the architectural profession, but a lack of consideration for a Department of State already overburdened with work and applications in connection with the war. In expressing regret to the War Office that this should have occurred it has been added that any such application should be ignored.

ALAN E. MUNBY [F.],
[Hon. Secretary, Selection War Committee.]

Architects' War Relief Fund.

Shortly after the beginning of the war, the Architects' War Committee issued an appeal to the profession for subscriptions to a special fund for the relief of distress among architects and those dependent upon them. In response to this appeal and to a further appeal issued by the Professional Employment Committee of the Architects' War Committee, subscriptions to the amount of £1,208 8s. 3d. have been received.

There is reason to suppose that distress in the profession, due to the war, is steadily increasing, and that in the course of the present year the position may be a very serious one. It is therefore hoped that all who are in a position to do so will contribute as generous donations as possible to the Relief Fund.

Cheques should be drawn in favour of the Hon. Secretary of the Architects' War Committee 9 Conduit Street, Regent Street, W.

Restoration of the Roof of Westminster Hall.

The work of restoring and strengthening the roof of Westminster Hall by means principally of steel trusses will be begun very shortly. For the past six months the Office of Works has been considering the problem of building a scaffold to carry the trusses.

It will be remembered that the thorough and systematic examination of the roof from a pole scaffold in 1913 revealed a serious condition of decay and grave structural instability, due mainly to the ravages of the larvæ of a beetle—*Xestobium tessellatum*. The recommendation of Mr. Frank Baines, M.V.O., one of the principal architects to the Office of Works, that the roof should be reinforced rather than renewed, was accepted by Lord Beauchamp, the First Commissioner of Works, after having been submitted by him to the Ancient Monuments Board. Mr. Baines's scheme is the construction of a complete steel truss for the roof so that the existing timbers may be preserved as they stand, or patched and repaired with modern oak where they are decayed.

The beauty of the ancient roof will be preserved unimpaired by the method of treatment proposed, the risk of collapse will be removed, and the decay of old timbers will, it is hoped, be arrested.

The stone slabs of the floor of the Hall are being taken up, and a timber rail base laid down for carrying the tremendous weight of the steel scaffolding, which will amount to 180 tons, apart from the superimposed load of the trusses. At the south end the steel stage has been raised almost to the full height of the Hall, and the great apparatus for supporting the enormous trusses are in position. Another section of the work now in progress is the erection of a false temporary roof over the existing slate roof outside the Hall. As all the slates will have to be stripped off, this temporary roof is intended to preserve the structure from the weather.

The Rebuilding of Belgium after the War.

In furtherance of the scheme initiated by the International Garden Cities and Town Planning Association for securing proper consideration of the rebuilding of Belgium after the war, the first of what is expected to be a series of Conferences will take place in London from 11th to 16th February. It is hoped that the Conferences will take place at the Guildhall of London. The Lord Mayor will give an official welcome, Mr. Herbert Samuel will open the Conference, and Mr. Helleputte, the Belgian Minister for Agriculture, will represent his Government.

On Thursday, 11th February, and Monday, the 15th, a series of reports will be submitted to the Conference, and discussions will take place as to the application of garden city and town planning ideas to Belgium and the changes in the law which would become essential. On Friday, the 12th, an excursion will be made to Letchworth Garden City, where that scheme will be explained, and on Saturday, the 13th, there will be visits to various municipal institutions and to the Hampstead Garden Suburb, where further explanations will be given. On Monday it is expected that Mr. Raymond Unwin will open the Conference on Town Planning Law, and on Tuesday there will be further visits.

The language of the Conference will be French. Coincident with the Conference it is proposed to have a small exhibition of plans and diagrams of garden city schemes.

Lectures on Belgian Art at the University of London.

The first of a course of five lectures on Belgian Art by M. Camille Poupeye, of Malines, was delivered in the Architectural Lecture Theatre, University College, Gower Street, on the 21st January. The subject of this first lecture was Architecture. The syllabus of the remaining lectures, to be delivered at 5.30 p.m. on Thursdays, 28th January, 4th, 11th and 18th February, is as follows:—

- II. SCULPTURE.—Origins. Romanesque sculpture. Gothic, showing French influence. Flemish realism of the Fourteenth Century. The School of Tournai. Woodcarvers of Brabant (Fifteenth and Sixteenth Centuries). Renaissance and Italian Influence. Influence of Rubens and Bernini (Seventeenth and Eighteenth Centuries). Belgian sculptors abroad. Modern sculpture.
- III. and IV. PAINTING.—Origins. Franco-Flemish Painters of the Fourteenth Century. The brothers Van Eyck and the School of Primitives. First Italian influence. Romanists. Rubens and the School of Antwerp (Seventeenth Century). Decline during the Eighteenth Century. French influence during the Nineteenth Century.
- V. DECORATIVE ARTS.—*Tapestry*: Schools of Tournai and of Brussels. *Furniture*: Ecclesiastical and Civil, Gothic. Renaissance, Baroque and French influence (Eighteenth Century). Modern style. *Metalwork*: Jewellery and *Dinanderie*. *Stained Glass*: *Earthenware* and *Engraving*. Conclusion.

Admission to the lectures is free, by ticket to be obtained on application to the Secretary, University College, Gower Street, W.C.

Mr. Blomfield and the S.A.D.G.

On the proposition of the Council of the Société des Architectes diplômés par le Gouvernement Français, at their Annual General Meeting on the 28th December last, Mr. Reginald Blomfield, R.A., was elected Membre Correspondant of the Society. In a communication to Mr. Blomfield announcing the fact, M. Hermant, President of the Society, states that his Council were peculiarly glad to accord this mark of their esteem and sympathy, as a souvenir of the Anglo-French Exhibition of Architecture held in Paris last May, an event which had created a new bond of sympathy and union between the Society and the Royal Institute of British Architects.

New Waterloo Place.

Some changes worth noting are in progress at Waterloo Place, where a statue to Florence Nightingale is in course of erection, and where also it is proposed to place the statue to Sidney Herbert, by Foley, which now stands in the quadrangle at the War Office. For the purpose of symmetrical grouping, the Guards' Memorial has been removed back 40 feet towards Regent Street, and the new statues will occupy part of the site of the memorial, being placed 9 feet apart,

so that the whole group will take, roughly, a triangular form, facing the line of Pall Mall. Miss Nightingale's statue will stand to the westward and Lord Herbert of Lee's on the east.

The Architectural Association Collection of Lantern Slides.

It was recently stated in these pages that the Institute had handed over a number of lantern slides to the Architectural Association, and that the Council of the latter body had agreed to members of the Institute borrowing slides from the A.A. collection without payment. It transpires that this was not the intention of the A.A. Council, as it would place members of the Institute in a more privileged position than members of the Association. The arrangement is that members of both bodies shall be on the same footing, which means that members of the Institute are free to borrow from the A.A. collection on payment of 1d. per week for each slide, and cost of carriage both ways if sent by post. The collection is available to the Institute for its own lectures without charge.

"Beautiful London": Mr. Raffles Davison's Drawings.

In order to attain the objects of its existence, one of the chief aims of the London Society is to sustain and increase the interest and pride of the citizens of London in their great city. This may be accomplished both by emphasising its actual inherent beauties as well as by indicating the best means for its future improvement and development. The *British Architect* has taken its share in this work, and in its Annual Special Number issued this week it reproduces some of the many sketches and drawings of "Beautiful London," from the series which is being prepared by Mr. T. Raffles Davison. In this series an endeavour has been made to show something of the architectural and pictorial value which London already can boast of in its streets and buildings. The two great towers of the Houses of Parliament, the interior of Westminster Hall, our City churches, our great thoroughfares of Whitehall and the Victoria Embankment, and our river views are amongst the features of the city which afford us all constant pleasure and satisfaction. Their portrayal has been evidently a labour of love to Mr. Davison. The drawings exhibit a rare skill and charm, and no pains have been spared to get good reproductions for the *British Architect*. The publishers are to be congratulated on an excellent number.

"Journal" and "Kalendar" Advertisements.

Having regard to the large and influential circulation that the Institute JOURNAL and KALENDAR enjoy, it is felt that the revenue from advertisements should be larger than it is at present, and the assistance of members to make it so would be gladly welcomed. Members may help materially by applying as often as possible to the firms advertising in the JOURNAL for

samples and prices, and by quoting the reference numbers or letters sometimes given in the advertisements. The advertisement business in both publications is conducted solely by Mr. Thomas Tofts, 93 and 94, Chancery Lane, W.C. (Tel., Central 8106; T.A., Ribadire, London), and he would be glad to receive trade circulars and catalogues. Members occasionally require information as to the names of manufacturers of specialities, and Mr. Tofts would gladly obtain such information and put manufacturers in touch with them. Members desiring quotations and not wishing, in the first instance, to disclose their names to the firms asked to quote or send samples may have replies sent to a box number, and members are invited to avail themselves of this facility.

COMPETITIONS.

Council Resolution No. 6 and By-laws 24 and 25.

The attention of Members and Licentiates is specially called to the Resolution No. 6 on page 70 of the KALENDAR. Members or Licentiates who disregard this Resolution will be dealt with by the Council under the provisions of By-laws 24 and 25, and will be liable to reprimand, suspension, or expulsion.

THE EXAMINATIONS.

The Final: Mark of Distinction for Thesis.

Mr. Leslie Patrick Abercrombie, of Liverpool University, who passed the recent Special Examination qualifying for candidature as Associate, has been awarded by the Board of Architectural Education the mark of distinction for his Thesis on "The Development of the Plan and Architectural Character of three European Capitals—Paris, Vienna, and Brussels."

MINUTES. VI.

At the Sixth General Meeting (Ordinary) of the Session 1914-1915, held Monday, 18th January 1915, at 8 p.m.—Present: Mr. A. W. S. Cross, *Vice-President*, in the Chair, 14 Fellows (including 6 members of the Council), 22 Associates (including 1 member of the Council), 6 Licentiates, and numerous visitors—the Minutes of the General Meeting (Business) held Monday, 4th January 1915, were read and signed as correct.

The decease was announced of John Henry Cossar, *Licentiate*.

Mr. Gilbert George Lee Tye, *Associate*, attending for the first time since his election, was formally admitted by the Chairman.

A Paper by Mr. F. C. Eden, M.A. Oxon., on VARALLO AND ITS IMITATIONS, having been read by the author and illustrated by lantern slides, on the motion of Mr. Paul Waterhouse [F.], seconded by Mr. Edward Warren, F.S.A. [F.], a vote of thanks was passed to him by acclamation.

The proceedings closed and the meeting separated at 9.50.

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